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POPULAR

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KOREAN WAR PHOTOS

MARCH 1951
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The Amateur Who Glorified the Ziegfeld Girl

DAVID PESKIN

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This pictorial feature tells the dramatic story of how David Douglas Duncan covered the war in Korea, sharing the hardships of the frontline soldier to bring us news of the battlefield in well-chosen words as well as pictures.

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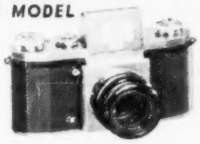

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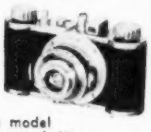

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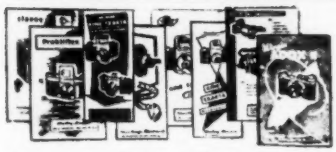

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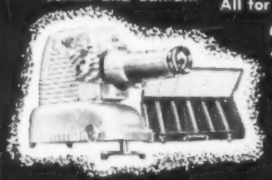

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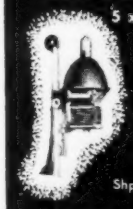

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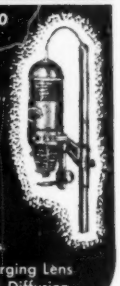

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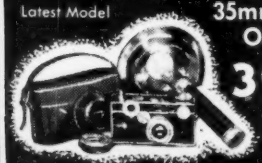


39.95 used

Shp. wt. 7 lbs.

- ARGUS C3 Camera
- f3.5 Coated Lens
- Coupled Rangefinder
- SYNCHRO FLASHGUN
- EVEREADY CASE
- List $66.50

NEW 1951 MODEL

Rolleicord III ENTIRELY REDESIGNED

JUST OUT!

With Built-in Flash Synch. and Coated f3.5 Zeiss TRIOTAR Lens

NEW
- Automatic Film Loading
- Focusing Hood
- Eye-level Sports Finder
- Coated Finder Lens
- Full Size Magnifier
- Safety Latch for Camera Back

PLUS Compur Rapid Shutter, speeds 1 sec. to 1/500 and the world-famous Rollei Quality.

119.50 POSTPAID

Outstanding Value!

Bell & Howell 70DA

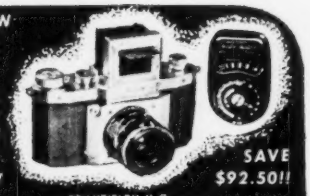
16mm Turret Camera with 3 Coated Lenses

- 1" f1.9 Coated Lens
- 17mm f2.7 Coated Wide Angle
- 3" f3.5 Coated Telephoto
- Excellent Condition

261.50 Shp. wt. 12 lbs.

BRAND NEW

SINGLE LENS REFLEX OUTFIT



SAVE $92.50!!

All for only 109.50

BRAND NEW List $202.00

- PRAKTIFLEX II Camera
- T ctd. f2 Zeiss Biotar lens
- Micro-grain focus-viewing lens
- Focal plane shutter
- LEATHER EVEREADY CASE
- WESTON MASTER II Exposure Meter

Used 35mm CAMERAS

AGFA KARAT II, f2.8 Xenar, R.F.	39.50
ARGUS A, f4.5 Anastigmat	9.95
ARGUS C2, f3.5, cpld. R.F.	34.50
ARGUS C3, f3.5, cpld. R.F., Flashgun	34.50
ARGUS 21, f3.5, bilt-in flash	29.95
BOLSEY B, f3.2 ctd., cpld. R.F.	39.88
BOLSEY B3, f3.2 ctd., built-in flash synchronization, R.F.	49.50
BOLSEY C, twin-lens reflex, ctd. f3.2, synchro shutter, R.F.	69.50
DOLLINA, f2.9	39.95
DOLLINA, f2.9, coupled R.F.	49.50
DOLLINA III, f2.8 Tessar, cpld. R.F.	59.50
JUBILETTE, f2.9, Compur	29.95
KODAK 35, f5.6 Anastigmat	19.95
KODAK 35, f4.5 Anastigmat	24.50
KODAK 35, f3.5, cpld. R.F.	44.50
KODAK BANTAM, f4.5 Anastigmat	27.50
KODAK BNTM SPCL, f2, cpld., R.F.	89.50
KODAK FLASH BANTAM, f4.5 ctd.	39.50
KODAK PONY 135, f4.5 ctd.	23.50
KODAK RETINA, f3.5 Anastigmat	29.95
KODAK RETINA Ia, chrome, f3.5	47.50
KODAK RETINA II, f3.5 Ektar, R.F.	62.50
MERCURY II, f2.7 ctd. Tricor	24.50
MINOX II, Lightweight Model, f3.5 ctd., speeds to 1/1000 sec.	69.50
PERFEX 22, f3.5, cpld. R.F.	19.95
PERFEX 101, f4.5 ctd., cpld. R.F.	17.95
ROBOT II, chrome, f2.8 Tessar	69.50
SUPER BALDINA, f2.8 Tessar, R.F.	64.50
STEREO REALIST, f3.5 coated	124.95
VOIGTLANDER VITO II f3.5, ctd.	32.50
WELTIX, f2.9 Cassar	29.95
WELTI, f2.9 Cassar	34.50
ZEISS CONTESSA, f2.8 ctd. Tessar, cpld. Rangefinder, bilt-in meter	144.50
ZEISS IKONTA 35, f3.5 Lens	49.50
ZEISS SUPER NETTEL, f3.5 Tessar, cpld. R.F.	74.50

Average Shipping Weight 4 lbs.

Used PRESS CAMERAS

2¼x3¼ BUSCH PRESS, f4.5 Ektar	69.88
2¼x3¼ CENTURY GRAPHIC, f4.5 ctd. synchronized flash shutter	74.50
2¼x3¼ Pacemaker CROWN GRAPHIC, ctd f4.5	129.50
2¼x3¼ Pacemaker CROWN GRAPHIC, f2.7 Ektar, Kalart, R.F.	149.50
2¼x3¼ Pacemaker SPEED GRAPHIC, ctd f4.5 Ektar, Flash Supermatic	179.50
3¼x4¼ SPEED GRAPHIC, f4.5	59.50
4x5 MERIDIAN, f4.5 Ilex, Kalart rangefinder, flash shutter	149.50
4x5 SPEED GRAPHIC, 7" f4.5 B&L	59.50
4x5 SPEED GRAPHIC f4.5, Kalart rangefinder, synchronizer	139.50
9x12 LINHOF TECHNIKA III, 3¼x4¼, Graflex back, 6" f4.5 Coated Steinheil, Compur	149.50

Average Shipping Weight 12 lbs.

Used ENLARGERS

AUTOMEGA B3, up to 2¼x3¼, autofocusing, with condenser	119.50
DEJUR PROFESSIONAL, 4x5, f4.5	129.50
DEJUR VERSATILE I, takes up to 2¼x3¼, condenser, 3½" f4.5 lens	89.50
DEJUR VERSATILE II, takes up to 3¼x3¼, condenser, 3½" f4.5 lens	69.50
ELWOOD SP-2, 5x7, 200 Watts	84.50
FEDERAL 135, 35mm, f4.5, condens	37.50
FEDERAL 315, 2¼x3¼, f4.5 lens, condenser included	62.50
FEDERAL 450, 4x5, f6.3	84.50
LEITZ FOCOMAT 1B, 35mm	109.50
OMEGA B4, up to 2¼x3¼, with ctd. 3½" f4.5 lens and condenser	97.50
OMEGA D11, up to 4x5, with 5¼" f4.5 lens	149.50

Average Shipping Weight 60 lbs.

Used 8mm CAMERAS

B&H MAGAZINE-8, ctd. f1.9, latest	119.50
BOLEX L8, ½" f2.8 Kern Yvar lens	69.50
BOLEX H-8, ½" f1.9, 3-lens turret	169.50
CINE KODAK B-20, f3.5	24.50
CINE KODAK B-60, f1.9 focusing	49.50
CINE KODAK MAGAZINE 8, f1.9	99.50
CINE KODAK RELIANT, f2.7 coated	54.50
DEJUR CITATION, f1.9, roll-loading	57.50
DEJUR MAGAZINE, f1.9 ctd.	92.50
KEYSTONE K8, f1.9 Wollensak	49.50
KEYSTONE K36, f3.5 ctd.	37.50
KEYSTONE OLYMPIC, f2.5 ctd. lens	49.50
REVERE 55, f2.8 lens	44.50
REVERE MAGAZINE, turret (3 lens) ½" f1.9 ctd., and 1½" f3.5 ctd. telephoto lens	149.50
REVERE 88, f1.9 Wollensak	68.50
REVERE 99, turret, f2.8 and 1½" f3.5 focusing telephoto lens	89.95

Average Shipping Weight 9 lbs.

Used 8mm PROJECTORS

B&H FILMOMASTER, 400 Watts	99.50
B&H PICTUREMASTER, 750 W, latest	174.50
DEJUR, 750W	89.50
DEJUR, 1000W	99.50
KEYSTONE R-8, 500 Watts	49.50
KEYSTONE K-68, 750 Watts	67.50
KODASCOPE B-33, 500 Watts	44.50
REVERE 85, 500 Watts	62.50
REVERE 90 DeLuxe	79.50

Average Shipping Weight 33 lbs.

Used 16mm CAMERAS

B&H AUTOMASTER, turret magazine, ctd. 1" f1.5, ctd. 3" f3.5, ctd. 17mm f2.7, matching viewfinders	298.00
CINE KODAK B, f3.5	27.50
CINE KODAK MAGAZINE-16, f1.9	99.50
KEYSTONE A7 (7 speed), f1.9	62.50
KEYSTONE A-12, turret, f2.5 ctd.	69.50
KEYSTONE K-50, Mag., f1.9 ctd.	99.50
REVERE 16, Magazine, ctd. f2.5	69.50
REVERE 16, Mag., turret, ctd., f2.7	99.50
SIMPLEX POCKETTE, f3.5	24.50
VICTOR 3, f1.9 Wollensak	74.50
VICTOR V, 1" f1.9 Wollensak, 3" f3.5 Tele, 15mm f2.8 Wide Angle and case	249.00

Average Shipping Weight 15 lbs.

Used 16mm PROJECTORS

BELL & HOWELL 57, 400 Watts	57.50
B&H DIPLOMAT, 750 W	159.50
B&H SHOWMASTER, 750 W	189.50
KEYSTONE K-160, 750 Watts	77.50
KODASCOPE EE, 300 Watts	49.50
KODASCOPE 16-10, 750 Watts	79.50
KODASCOPE 16-20, 750 Watts	129.50

Average Shipping Weight 35 lbs.

Used SLIDE PROJECTORS

ARGUS PA, 100 Watts, 2x2	16.95
ARGUS PA, 200 Watts, 2x2	21.95
GOLDE MASTER, 500 Watts, takes up to 3¼x4 slides	47.50
GOLDE REFLEX, 300 Watts, 2¼x2¼	49.95
KODASLIDE 4X TABLE VIEWER, Latest	34.95
KODASLIDE MASTER, 1000 Watts	99.50
SKAN, 200 W, 2x2, blower cooled	24.50
SVE SLIDETTE, 150 Watts, 2x2	14.95
VIEWLEX AP-5, 150 W, 2¼x2¼, for Rolleiflex and similar 2¼ square transparencies	34.95

Average Shipping Weight 10 lbs.

Used SOUND PROJECTORS

AMPRO CENTURY 5, 750 Watts	195.00
BELL & HOWELL 179, Sound-Silent	325.00
KODASCOPE FB40, Sound-Silent	189.50
NATCO 301S, Sound-Silent	179.50
REVERE, Lightweight, 750 Watts	179.50
VICTOR 40, Sound-Silent	149.50
VICTOR 60C, Sound-Silent	295.00

Average Shipping Weight 40 lbs.

Special MONEY-SAVERS

4x5 PRESS OUTFIT CASE, holds camera, flash gun, lamps, accessories, fine leatherette covering, sturdy construction. YOU CAN STAND ON IT	8.89
"Clip-on" FLASHGUN fits range-finder clip of Zeiss, Kodak, Rival, with 5" reflector, test lamp, connecting cord for synchro shutters, state camera and shutter when ordering	7.89
16x20 ENLARGING EASEL, adjustable for all print sizes, center alignment, heavy duty construction	47.69
LIGHT-PROOF FILM LOADING BAG, 18" square. Load films into holders, film tank, in broad daylight. fits pocket or gadget bag	5.79
ELECTRIC PRINT DRYER, twin-surface, rustless, for prints up to 11x14, maintains uniform heat AC/DC	10.39
LIGHT-WEIGHT TOTE CASE for light stands, tripods, wiring equipment 5½x30½x8½", sturdy fibre with reenforced metal corners, handle	5.89
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RETOUCHING DESK, 9x12" working area, with tilting mirror for light adjustment, life-time construction, folds to 4½x11x13"	13.89
PLASTIC FIELD CASE 3¼x10x7½", holds camera, accessories, flash gun, etc. 4 inside pockets, plus roomy outside zipper pouch. Clean with damp cloth. Adj. Shoulder Strap. SPECIAL	2.98
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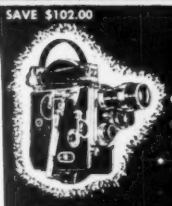
TWIN-LENS COMPANION, complete guide for users of Rollei or other twin lens cameras	3.40
KODAK COLOR HANDBOOK, practical information for the color worker richly illustrated, 248 pages	3.60
FREE LANCE PHOTOGRAPHY, want to make money with your camera? This book shows you the way	3.60
PROFESSIONAL BOOK SET: Commercial Photographic Lightings, Professional Portrait Lightings, regular $15 set—SPECIAL	11.25
35mm TECHNIQUE, perfect manual for the miniature camera owner	3.60

SAVE $102.00



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with Frame Counter and 3 COATED LENSES

- 1" f1.9 Astar Lens
- 3" f3.5 Astar Telephoto
- 15mm f2.8 Astar Focusing Wide Angle Lens

Camera only $244.75

Complete outfit 314.75 postpaid

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Total List Price $416.75

SAVE $100.00! Complete Kodak 35mm Latest

RETINA IIB OUTFIT

- Retina IIB with ctd f2 lens
- Coupled Range-Viewfinder
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- SYNCHRO FLASHGUN, complete with camera bracket, and flash cord

All for only 139.50 (used)

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FREE Set of 26 A to Z Slides

39.50 used Shp. wt. 18 lbs.

List $54.50

2¼ x 3¼ MINIATURE

SPEED GRAPHIC OUTFIT

109.50 Shp. wt. 8 lbs.

- f4.5 Kodak Lens
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— Dept. P3 —

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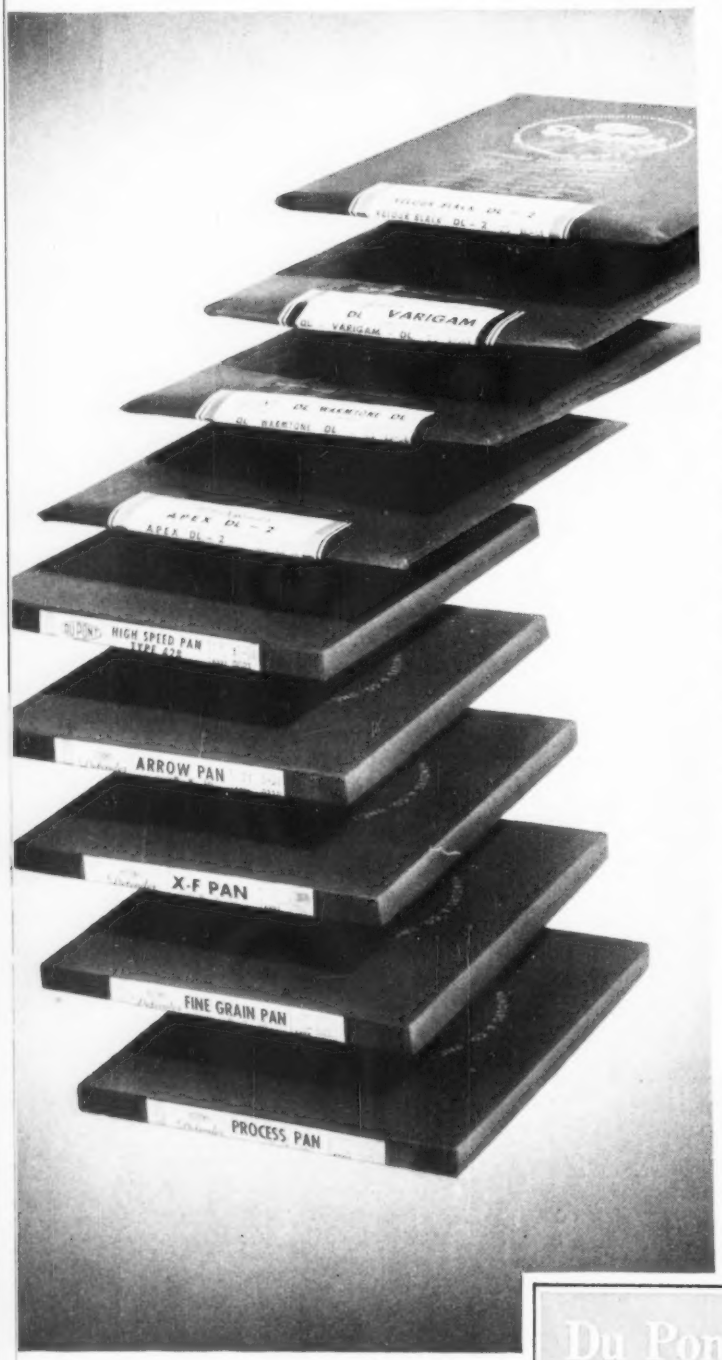

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FINE GRAIN PAN — maximum speed consistent with fine grain. Balanced color sensitivity. Ideal for murals and specialized uses in industrial and scientific photography; photomicrography; commercial copying. ASA daylight 32; tungsten 20.

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LEICA III F

Brand New Model with fully built-in flash synchronization and other improvements is available with 3 different normal lenses. With Ctd. F3.5 Elmar **$280.00 Cash or $28 Down;** with Ctd. F2 Summitar **$385. Cash or $38.50 Down;** with Ctd. F1.5 Summitar **$472.50 Cash or $47.25 Down.** (Full line of Leica accessories available.)

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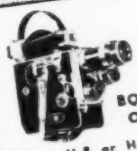
New Compur Rapid Synchronized Flash Model! **Brand New** and Factory Packed. Coated Mirror. Rolleikin Knobs. Scale in Feet, and all latest features! Incl. Snap-It Case. With Ctd. Tessar F2.8 **$325. Cash or $32.50 Down.** With Ctd. Tessar F3.5 **$275. Cash or $27.50 Down.** Ctd. Xenar **$235. Cash or $23.50 Down.**



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SELECTED BRAND NEW SPECIALS

(Space allows us only to suggest the broad scope of our stock. Please write for anything not listed.)

	Complete Price	Down Payment
REVERE TAPE RECORDER	$169.50	$ 16.95
STILL EQUIPMENT		
ARGUS C-3, Ctd. F3.5, Case & Flash	$ 66.50	$ 6.65
CONTAX IIA, Ctd. F2. Sonnar	405.00	40.50
HASSELBLAD, Ctd. F2.8 Ektar	548.00	54.80
IKOFLEX IIA, Ctd. F3.5 Tessar	164.00	16.40
STEREO-REALIST, Ctd. F3.5	162.50	16.25
STEREO TABLE VIEWER, 7" x 8" Screen	65.00	6.50
8mm MOVIE EQUIPMENT		
KODAK MAG. 8, Ctd. F2.7	$127.50	$ 12.75
REVERE "55", Ctd. F2.8	69.50	6.95
REVERE DE-LUXE "85" Projector	114.50	11.45

ONE-OF-A-KIND LIKE-NEW SPECIALS

(Cash Basis Only — with 30-Day Return Privilege)

AGFA KARAT, F4.5; Case	$ 22.50
BALDA "35", F2.9	37.50
B&H 16mm Showmaster Projector	195.00
B&H FOTON, Ctd. F2.; Case	325.00
BOLEX H-16, F2.5 Yvar	195.00
BOLEX L-8, F1.9	69.50
BUCCANEER, F3.5; Case	24.50
CINEMASTER II, F1.9	34.50
CIROFLEX, F3.5	43.50
CLARUS, F2.8; Case & Flash	59.50
ERMEMAN 2¼x3¼ PACK CAMERA, F4.5 Zeiss	39.50
IKOFLEX I, F3.5; Case	79.50
KEYSTONE 16mm "A-82" Projector	49.50
KODAK "35", F3.5 (with Rangefinder); Case	57.50
KODAK RETINA I, F3.5	33.50
LEICA IIIC, Ctd. F2. Summitar	219.50
MERCURY II, F2.7	25.00
MINOX SPY CAMERA, F3.5	59.50
PERFEX "55", F2.8; Case	29.50
PERFEX "101", F4.5	19.95
ROLLEICORD, F3.5	49.50
SUPER IKONTA BX, "T" Ctd. F2.8 Tessar; Latest Synchro Model	179.50
WELTA 2¼x2¼, F2.9	34.50

BOLSEY B-2

35 mm value supremet Precise and Compact. 13.2 Ctd. Lens with coupled rangefinder, internal flash synchronization and double exposure prevention mechanism. **$73.50 Cash or $7.35 Down. Brand New.**

CENTURY 2¼ x 3¼ GRAPHIC

Takes sheet film, film pack and roll film interchangeably. **Brand New.** Complete with Ctd. Trioptar F4.5 Lens in Century Synch Shutter. With Sports Finder **$109.50 Cash or $10.95 Down;** with Sports **and** Optical Finder **$116.50 Cash or $11.65 Down.**

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LETTERS TO THE EDITOR

Orchids to Costa

Dear Sir:

My thanks for publishing *My Most Exciting Photo* by Joseph Costa in your January issue. . . . his color shot of Pope Pius XII and Cardinal Spellman is one of the finest I have ever seen . .

W. E. Bettridge
Columbus, Ohio

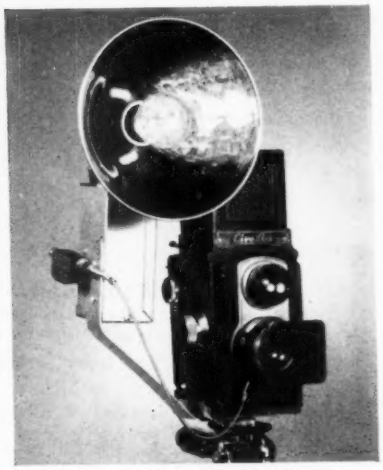
● We are grateful to the many readers who have written to tell us how much they liked this feature article, and hope to have more of the same type in the future.—Ed.

B-C Flash for $12.08

Dear Sir:

In your December issue I came across *More Power for Flash* by Lorna L. Squires and saw just what I had been looking for—a powerful, long-battery-life flashgun.

Right away I started gathering parts, substituting a Graflex Synchro-Ford for the one specified so as to permit synchronization



Home-built battery-capacitor flash unit.

with a Kalart Automatic unit for use with my camera. Another change was the use of a Graflex 5-inch focusing reflector. I also installed a camera bed on the mounting bracket to help steady the gun, and placed the extension outlets to the rear . . . The gun cost me exactly $12.08.

Leslie L. Chamberlain, Jr.
Johnstown, Pa.

● It has been encouraging to hear from many readers who have made their own B-C flash units, with excellent results. Major problem has been inability to purchase the specific parts recommended—solution is to ask radio parts supplier to substitute best choice from those he has in stock.—Most-asked question is whether this circuit can be used for solenoid operation. It cannot.—Ed.

Apology to Einstein

Dear Sir:

In the November issue of POPULAR PHOTOGRAPHY, in a caption on page 68, you refer to Dr. Einstein as "Albert Einstein, mathematician." This is incorrect—he is a theoretical physicist. Calling him a mathematician is an insult to the intelligence of any educated person who reads your magazine, as well as a great injustice to Dr. Einstein.

Fred Sheppard
Beverly Hills, Cal.

Dear Sir:

Professor Einstein has asked me to thank you for your letter . . . he wants me to inform you that "theoretical physicist" is the proper term describing his profession.

Helen Dukas
Sec'y to Prof. Einstein
Princeton, N. J.

● We apologize to Professor Einstein, and to any other readers who may have been offended.—Ed.

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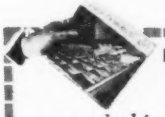

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By A. J. Eziekson

HAROLD REVOIR, a *Chicago Tribune* photographer, has been elected president of the Chicago Press Photographers' Association for the current year. Other officers were named as follows: Fred Giese of WGN-TV newsreels, Emmett Barden of the *Daily News*, Jack Barnett of 20th-Century-Fox newsreels, all vice-presidents; Charles Nichols of International News Photos, treasurer; Robert Rea of the *Herald-American*, secretary; Michael Rito of the *Sun-Times*, sergeant-at-arms; Louis Okmin of the *Sun-Times*, police representative.

Harold Revoir

* * *

At a recent Carolina Press Photographers' Association meeting, member Frank Jones turned up with model Hope Marshall to assist in a demonstration of fashion photography techniques. A Winston-Salem fashion stylist, Stanley Johnson, accompanied Miss Marshall. So impressed was the membership that all thought of importing a New York photographer for the upcoming "short course" was abandoned. So, come April, Johnson and Miss Marshall will be teaching "fashion photography" at the Southern Short Course in Press Photography at Chapel Hill.

* * *

Bill Futrelle, staff photographer for the *Goldsboro* (N. C.) *News-Argus*, was roughed up and had his film destroyed when he took a picture of a sheriff who had been arrested for reckless driving. The skirmish took place outside the courtroom following a hearing. As a result of this incident, the sheriff, who had already been renominated and ordinarily assured of election, was defeated by a write-in campaign.

* * *

Heyward Crowson, staff photographer on the *Sumter* (S. C.) *Daily Item*, has been named winner of the third quarterly Sylvania Superflash Press Photo Contest. Crowson has been taking pictures for 28 of his 40 years.

* * *

George Douthit, *Arkansas Democrat* photographer, took the grand prize in the annual Arkansas Associated Press newsphoto contest, for his picture of a Hollywood actor kissing Little Rock's rose festival queen.

* * *

Bill Nichols, *San Francisco Call-Bulletin* staffer, was one of four San Fran-

(*Continued on page* 104)

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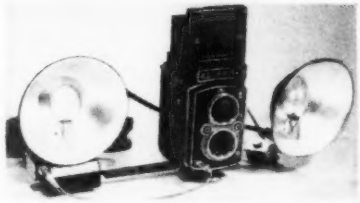
F—Kalart De Luxe Speed Flash on Kodak
G—Kalart Master Automatic on Argoflex
H—Kalart Compak Flash Unit, Kodak Tourist



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Let's Talk PHOTOGRAPHY

By BRUCE DOWNES

NOT long ago Edward Steichen staged a symposium at the Museum of Modern Art in New York on the $64 question: What is modern photography? Ten contemporary photographers offered their answers, which were, of course, as extremely varied and personal as they were expected to be.

The question was challenging, and one that everyone should answer for himself. For until the nature of photography is reasonably clear to him, a photographer is not likely to achieve notable results. Leaving the word "modern" out of it, what really *is* photography? Here's my long-winded definition. What's yours?

Let us begin with what it *seems* to be. Photography seems to be a mechanical method of making pictures. It also seems to be a method of recording objects in nature objectively. For these reasons it has, from its Daguerrian beginnings, been misunderstood as a substitute for manual drawing and painting—a kind of easy way to draw pictures mechanically or chemically.

It is this misconception that has led thousands of people down photographically blind alleys. Photography is *not* a substitute for painting or drawing and anyone who thinks it is will, in making what he thinks is a photograph, do nothing more than achieve a lifeless imitation of a painting, no matter how sharp the image may be.

It is this misconception that has given rise to the pathetic preoccupation with composition which is the basis of the entire salon movement. Composition, which embraces the idea of harmony and order within a picture space, has its valid place in photography—but not as these principles apply to painting and drawing. I think this may become clear when we realize that the painter *constructs* his picture, puts it together manually. The photographer, on the other hand, selects his picture and records it all of a piece.

This leads logically from what photography seems to be and is not, to what it *is*. Photography is a medium of expression and communication in which images are recorded more or less instantaneously. The nature of the image, the way in which it is set forth in the finished print, depends wholly upon the point of view, the personality of the photographer and the technical skill at his command. The technique of construction such as exists in painting obviously has nothing to do with photography. There is, of course, nothing to prevent you from adding to or taking from an image by manual means in order to alter composition, but the moment you do so, you have by that much departed from photography.

It is not my point in this attempt at definition to denounce certain kinds of photography, but to clarify, if that is possible, what seems to me to be the true nature of photography and so perhaps resolve certain confusions for serious workers in the medium. As it now is practised it is certainly a hybrid medium.

Many very successful photographs are the result of constructions, arrangements and contrived action, and I am by no means advocating the abolition of such pictures. I am primarily trying to stake out what I believe to be photography's true claim to distinction so that those people who have chosen it as their medium of expression may have a clearer path to travel.

Awhile back I pointed out an obvious fact: that the camera records images *instantaneously*. This is a unique characteristic that distinguishes photography from all other media; and with new technical developments this characteristic becomes even more conspicuous. Time is being sliced thinner and thinner. This means that no other medium is so capable of going directly to life and, as Gjon Mili put it at the Museum symposium, "catching the moment which has more meaning than any other moment." This, it seems to me, is photography's reason for being, the secret of its wondrous power.

Legitimate as posed pictures may be, they seem like boon-doggling in the face of what the camera can do to seize upon and preserve exciting, moving, tragic, touching, happy instants from the infinite variety with which our world so prodigally confronts us. It is the perception of the photographer at a given instant, conditioned by how he has lived his life up to the moment he presses the trigger of his camera, which determines the uniqueness of the photograph. It is likewise the intensity with which he reacts to the visual experience he is moved to record that determines the emotional impact of the resultant picture, always assuming, of course, that he has mastered technique sufficiently to record it.

To make photography's uniqueness still clearer let us return for a moment to painting, in which we see that the painter devotes many years to mastering draftsmanship and composition as preparation enabling him to express himself with clarity. His apprenticeship is really devoted to learning how to draw, how to master the use of brush and pigment, how to construct a picture.

This constitutes the painter's approach to his medium, which is entirely different from the photographer's. His business is not to construct a picture but to *find* it in the ordinarily confusing flux of life that goes on endlessly around him. While

(*Continued on page* 96)

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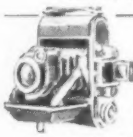

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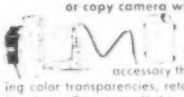

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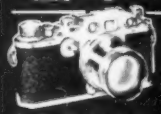

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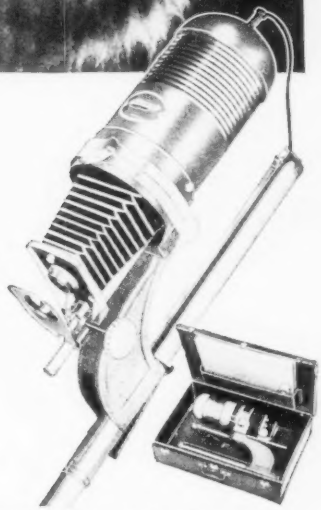

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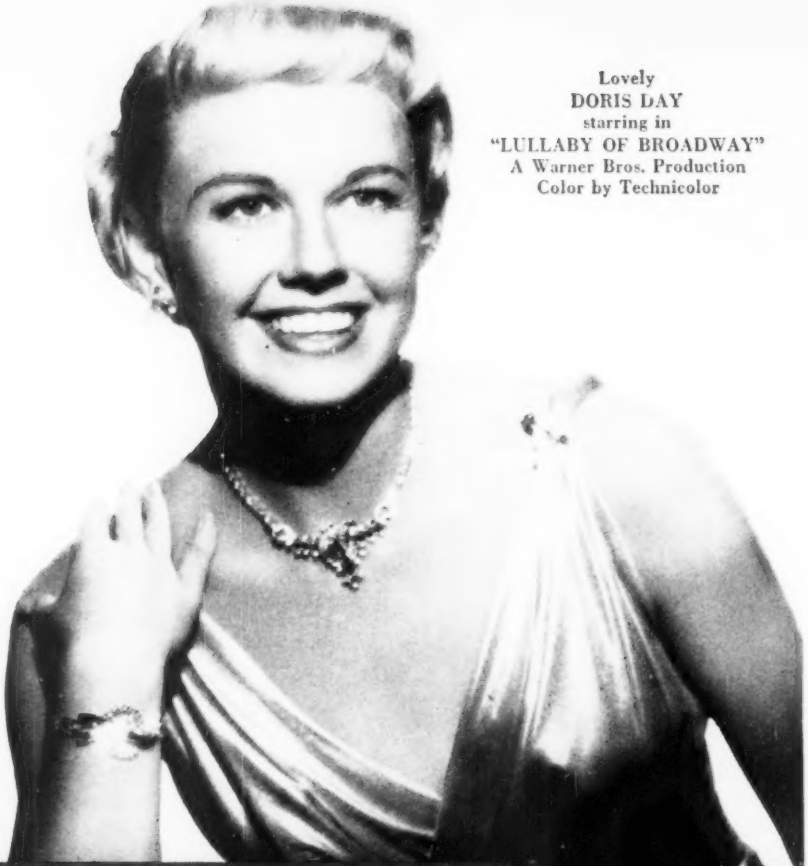

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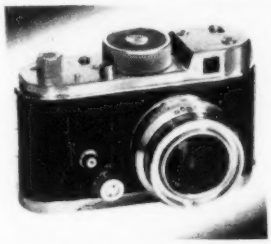

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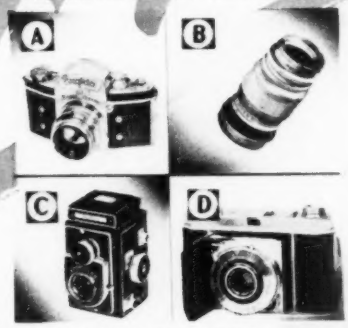

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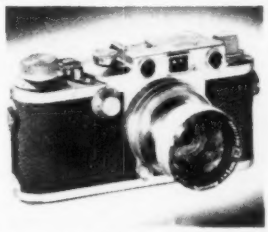

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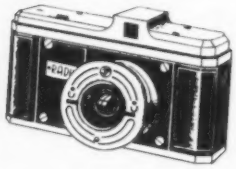

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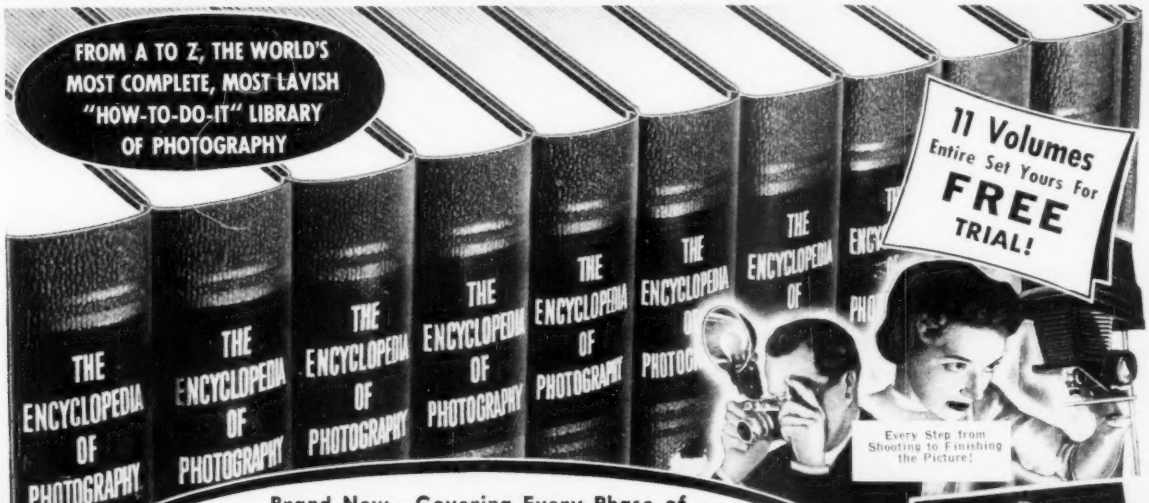

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The MAGAZINES

By the Publications Committee, American Society of Magazine Photographers

IKE VERN, while on assignment at Rutgers University, New Brunswick, N. J., had to take portraits of Dr. Selman Waksman, discoverer of streptomycin, and staff members at Rutgers. Waksman, whose local renown for a good story is as great as his world fame for streptomycin, told Ike that one of the microbes studied during the 30-year research which led to streptomycin was "actinomycetes Verne." It was a lovely green-colored microbe, Waksman went on. Straight-faced and with the knowledge that Vern was loaded with Kodachrome, the Doctor solemnly informed Ike that they finally had to discard "Verne" because it lost its ability to reproduce anything worthwhile in color!

Rosebud III, a miniature burro (left) is being taken for a ride by her new owner, photographer Rie Gaddis of Des Plaines, Ill. She inherited the animal from the Nevada Chamber of Commerce, after photographing her for them at the National Chamber of Commerce convention.

* * *

TOM MCAVOY shifted from *Life's* New York office to the Detroit bureau. ROSS MADDEN back home in California after a trip to Alaska. ALLAN GRANT gave his youngest son Ronnie a box camera recently. Happily absorbed, the youngster scooted around the backyard in search of pictures. Shortly after, Grant burst out of the house in answer to a wild wail. Ronnie had opened the camera and was weeping because he couldn't see the pictures. Allan wonders if Ronnie has learned to read . . . the Land camera ads. On the other hand, J. and CAROL EYERMAN, with their three-year old Will, are vacationing at La Jolla and Ensenada. They claim little Willie is going to shoot his own vacation pix.

* * *

JOSEPH BREITENBACH'S retrospective exhibition, covering twenty years and conveying the photographer's impression in this country and abroad, were shown recently at the Brooklyn Museum. YLLA, too, recently had a black-and-white showing of her animal photographs at the American Museum of Natural History.

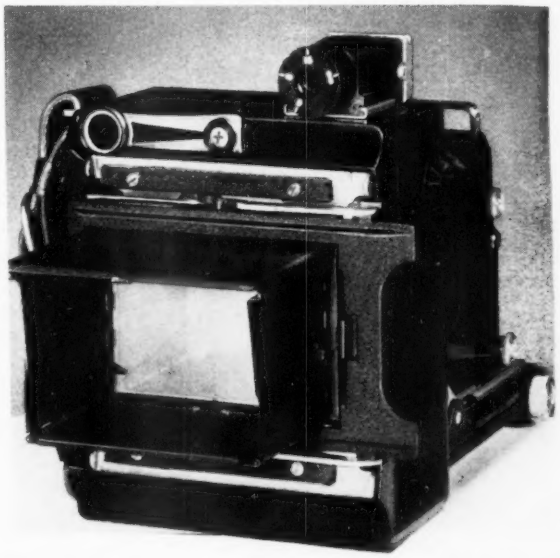
Here's What's Back of Graphic Versatility

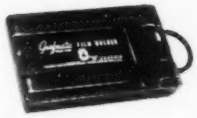
THE GRAFLOK BACK!

Here's just one more reason why Graphic cameras are known the world over for their complete versatility. It's the famous Graflok back, which is standard equipment on all Graphics, the Century, the Pacemaker Crown, the Pacemaker Speed, and may be fitted to earlier model Graphic cameras.

What is the Graflok back? It's a new camera back that combines the best features of the Graphic and Graflex backs. It has a spring-loaded focusing panel that is instantly removable to permit the use of the new film receptacles that can be firmly attached to the camera by the built-in slide locks.

Widest film choice. This new back accepts all Graphic film attachments including the film pack adapter, sheet film holder, Rollfilm holder and Grafmatic film holder. This means with Graflok you have the widest choice of film and emulsion types offered by any camera—but that's not all!





Grafmatic adds speed. For added speed and convenience with any $2\frac{1}{4}$x$5\frac{1}{4}$ Graphic or Graflex camera just use the new Grafmatic holder! This compact, lightweight sheet film holder is no thicker than a film pack adapter, yet it permits six exposures in rapid-fire sequence, cycles in a flash, works faster than most roll film cameras. It's ideal for sports and news sequences, wedding shots, industrial studies, and many other picture-series jobs.

Graflarger for enlargements—plus! For a compact, *portable* enlarger, at amazingly low cost, just add the new Graflarger with Aristo Cold Light Pack to your camera! Here's a lightweight source of color-balanced cool light that will not harm negatives, fade color, or damage camera or lens. Perfect for the traveling cameraman; fine for cramped quarters. Useful, too, as a retouching stand and transparency viewer. Fits all cameras equipped with that wonderful Graflok back! Also adaptable to Graphic and Graflex backs. Ask to see the handy Graflarger stand—perfect for copy work too!

Roll Film holder for economy. For real economy and even greater film choice, you'll want the new Roll Holder, that lets you use the popular, economical 120 Roll film, black and white or color. Available in three sizes, $2\frac{1}{4}$x$5\frac{1}{4}$, $3\frac{1}{4}$x$4\frac{1}{4}$, 4x5. Attaches directly to cameras with Graflok back, can be adapted to other cameras too*, two models, Graphic and Graflex and, two sizes for eight $2\frac{1}{4}$x$5\frac{1}{4}$ or twelve $2\frac{1}{4}$ square negatives on every roll. A further increase in film choice, a great money-saver, especially with color film!

The famous Graphic Cameras . . . the Century . . . Pacemaker Speed . . . Pacemaker Crown. Packed with features that have made them the favorites of professionals and amateurs everywhere. Versatile all-purpose cameras designed to take a wide variety of accessories such as those shown here . . . all equipped with ground glass focus, Graflok back, built-in flash synchronization, rising, shifting, and tilting front and fine lenses. Rugged, dependable, and priced from $109.50.

* All Graphic cameras accept the roll film holders with the Spring Clip Kits. Ask your Graflex Dealer about this today!

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SIMPLE LENS KITS

THE LENS CRAFTERS DELIGHT! Fun for adults! Fun for children! Kits include plainly written, illustrated booklet showing how you can build lots of optical items. Use these lenses in photography for copying, **ULTRA CLOSE-UP SHOTS**, Microphotography, for "Dummy Camera," Kodachrome Viewer, Detachable Reflex View Finder for 35 mm. cameras, Stereoscope Viewer, ground glass and enlarging focusing aids. And for dozens of other uses in experimental optics, building TELESCOPES, low power Microscopes, etc.

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Black Line Grating

Plate glass with etched parallel black lines—space between each line is same as thickness of the ruled line itself. Made by photographic process. Number of lines per inch ranges from 65 to 133 as shown below. Normally cost $4.00 to $5.00 per sq. inch. Used for fine measuring, testing and measuring astronomical mirrors, testing microscope objectives, camera objectives, and magnifiers, used in pairs to see diffraction pattern. (Some seconds, with slight scratches.)

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2122-P	65	$ .75	2133-P	65	$1.50
2126-P	85	.75	2134-P	85	1.50
2127-P	110	1.00	2136-P	110	2.00
2128-P	120	1.00	2137-P	120	2.00
2129-P	133	1.00	2138-P	133	2.00

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FROM AN INFRA-RED SNOOPERSCOPE

Type—Speed f 2.1, f.l. 3.5 inches. Condition—New. Govt. Cost approx. $57.00. Used to form image on 1P25 image tube. No 1P25 image tubes in stock at present.

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These Glasses Are American Made!

Own a truly fine pair of American-made glasses at substantial savings over glasses of comparable quality. Made by Anchor Optical Co., our Binoculars are lightweight, dust-proof, moisture-proof, expertly collimated. Designed and built to stay in collimation even under rough usage. Optics are low reflection coated—precision made for clarity and sharp definition. Metal parts chemically treated to prevent corrosion. Anchor Binoculars come with sturdy Carrying Case and neck strap. All Glasses factory tested and inspected—guaranteed for full year against any defects in workmanship or materials. Sold with 10 DAY MONEY BACK PRIVILEGE.

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Gov't Cost $200.00! Our Price $27.50!

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See your Black and White image in vivid colors. Your optical "converter" is one of our Plain Tank Prisms. Simply hold it up to your eyes and look through the prism. Your television image will take on brilliant hues of red, orange, yellow, blue, green, indigo, violet. A beautiful sight—Practical? Not for steady use, but definitely a unique and novel effect. These prisms are war surplus . . . . sold at a fraction of their original cost.

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10 POWER SPOTTING SCOPE

Complete With Tripod and Swivel Head

Only 5½" long—8½" high on tripod. Adapted from Army telescope and worth many times our price. Excellent for clarity and sharpness. Has prism erecting system, achromatic objective, Ramsden Eye-Piece. Lenses low reflection coated. Ideal Scope for sportsmen and hunters.

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MAKE A MICROSCOPE—Get wonderful results. Own an instrument worth many times the cost to you. Simply convert a U. S. Govt. Riflescope (Govt. cost over $65.00). It's easy! We show you how. No machining required. Get up to 40 Power. Scope we furnish is used but good condition . . . . sent complete with extra lenses and direction sheet.

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WRENCHES—for above project, to simplify and speed up work—
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CONDENSING LENSES—Seconds, but suitable for Enlargers and Spotlights.

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Stock No. 1084-P—2½" dia. 4" F.L.	1.00
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Speed F/1.9 ..... F.L. 15mm. $22.00 value for $7.50. Low Reflection Coated. Used on 8 or 16 mm. Movie Projectors . . . . or to make a Desk Viewer or Editor . . . . for 16 mm. Micro-film Reader . . . . for Contour Projector for very small items.
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OWNERS OF MINIATURE CAMERAS USING 16 MM. FILM

Stock #4045-P above, is an excellent lens for making a still Projector to show your transparencies.

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Sheet Polarizing Material—**Stock No. 691-P**—Pair of 1" dia. Circles ..... **20c Postpaid**
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NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"

Contains wide variety of projects and fully covers the fascinating uses of numerous types of lenses.
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A REAL BARGAIN!

BRAND NEW and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nighttime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.

Price includes wooden Carrying Case. Full directions for use accompany each shipment.

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$1,200.00 VALUE for $95.00

SCISSORS TELESCOPE—Gives 100 times greater stereoscopic power than the unaided eye. Binocular type. Big field of view. 12 power. Furnished complete with tripod mount and case. Used by Army and Navy for long distance spotting, target observation, etc. Used but good condition. Shipped f.o.b. Camden, N. J. (Weight approx. 79 lbs.)

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BUBBLE SEXTANT—TYPE A-8A. Excellent condition but may be slightly used. Each has been carefully checked and collimated. Averaging device for nighttime use. Carrying Case and instruction booklet included. Govt. cost about $325.00. Attention! Boat Owners! This Sextant can also be used to view the natural horizon.

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MOUNTED ANASTIGMAT LENS

FREE Booklet With Your Order:

"HOW TO MAKE YOUR OWN ENLARGER"

Speed f 7.7, focal length approx. 127 mm. Suitable for pictures, negatives, positives up to 3¼x4¼".
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Consists of all unmounted lenses you need to make the following size projectors:

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UTILITY MAGNIFIERS
For Desk or Table Use

Not toys . . . . but really fine professional magnifiers made with achromatic lenses and precision metal parts. Three efficient Magnifiers are the best on the market today . . . . outstanding for their exceptionally wide, flat field of view.

LOOK AT THESE FEATURES

* Rugged construction, with aluminum body.
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* Excellent clarity and sharpness right out to edge of field.
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No other magnifier on the market today will give you as high a power with as wide and flat a field as the 6½X instrument.

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Stock No. 732-P ..... **$12.95 Postpaid**
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We Have Literally Millions of War Surplus Lenses and Prisms for Sale at Bargain Prices. Numerous Types of Instruments Too!

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KINE EXAKTA F:1.8 $125

90MM TELEPHOTO

Spiratone is proud to introduce to American Kine Exakta owners the fastest telephoto lens ever made for this camera, and what is perhaps equally important, at a down-to-earth price. A product of France's top lens manufacturer, Angenieux, these lenses have for many years been part of one of Europe's finest cameras, this lens represents the ultimate in fine definition, suitability for portraits, action shots, theatre photographs, as will be viewed by the owner of a slower telephoto lens not only as increasing the versatility of his outfit as a telephoto, but as the solution to most of his other "unfavorable light condition" problems. Specifications: Coated; color-corrected; chromium mount; settings in feet.

Other coated, color-corrected lenses for Kine Exakta I, II, V cameras, all in chromium mounts:

135MM F:3.8, made for us exclusively by the same manufacturer whose 90MM f:4 telephoto has become so popular that we cannot get enough of them to fill all orders (sorry, we are accepting no orders for 90mm lenses, until all backorders are filled) $39.95

Deluxe Leather Carrying Case for 135mm F:3.8 $5.50

135MM F:4.5 Steinheil Culminar, with deluxe leather case 69.95

105MM F:4.5 GW Telepar, a German-made quality lens which will be welcome by those who have to watch their pocket books 39.95

90MM F:4.5 Hugo Meyer Heliopian, most popular wideangle lens, was $99.50; with leather case 59.95

35MM F:2.5 Retrofocus, another fine Angenieux lens, combining through a novel, though thoroughly tested, optical design extreme speed with an unusually wide (64 degree) angle; an absolute must for architectural work, interiors, groups 99.50

SPIRATONE auxiliary telephoto lens, screws into 50mm f:3.5 Tessar, doubles area size on film, in leather case 16.95

SPIRATONE auxiliary wideangle lens, screws into 50mm f:3.5 Tessar, covers almost 50% more area, in leather case 16.95

Set of Spiratone Telephoto and Wideangle lenses for Tessar f:3.5, in double leather case 29.95

FREE! GIANT RELEASE BUTTON!

Worth $1.25. Every Kine Exacta owner needs it. Just send 9c in stamps for handling, and state what model Kine Exacta, lens, serial number you have.

Other selected Accessories for Kine Exakta I, II, V owners

ELECTRONIC FLASH, portable, battery-operated complete with built-in reflector, power-pack, GE FT-110 tube (good for 10,000 flashes), bracket, cord, for Kine Exakta I, II $53.57
for Kine Exakta V 42.32

NEWSCHIEF FLASHGUN, with 3" deep highly-polished reflector, ejector, circuit-breaker, focusing-spot, two extension outlets, many other features, was made to sell for $29.00; incl. battery 8.95

EXTENSION FLASH to fit all Kine Exakta guns 4.95

FOCUSING HOOD, aids focusing, composition 1.25

DELUXE COPYING STAND, 20" pole, 18"x20" base, vertical and horizontal adjustments, with gooseneck light attachment; a complete outfit no serious Kine Exakta owner should fail to own 13.70

EXTENSION TUBES, set of three, 10mm, 20mm, 30mm, improved type, with adapters, equal to those selling from $18.00 to $24.00 12.95

EXAKTA GUIDE, latest edition 1.75

FOCUSLIX, for split-image type rangefinder effect, easily installed on groundglass 3.95

STEREOTACH-VIEWER outfit, instantly attached, makes Kine Exakta into stereo-camera; nothing else needed for breath-taking three-dimensional shots; with color and b&w film, incl. free processing 19.95

EXTREME CLOSEUP STAND for closeups of coins, insects, stamps, flowers; does not require extension tubes or closeup lens (other than one built into stand) 3.95

COMBINATION LENSSHADES-FILTERHOLDERS, with screw-in adapters; Ser. V, for Tessar f:3.5 $2.00; Ser. VI, for Biotar f:2 $2.50

FILTERS, CLOSEUP LENSES, Ser. V each $1.00, Ser. VI each $1.25

Your choice of medium yellow, red, green, orange, haze, type A, photoflood, UV16, UV17, Plus 1 (20" to 38"), Plus 2 (13" to 20"), Plus 3 (10" to 13")—all made of finest optical glass and mounted in metal rings. Leather pouch free with four or more.

POLARIZING FILTER, for reflection control, color and black & white,
Ser. V $2.49 Ser. VI $2.98

All Kine Exakta accessories offered by us have been thoroughly tested and are fully guaranteed to perform satisfactorily. Most of the accessories are already in constant use by serious photographers, many of them doctors, scientists and others requiring critical precision for their work.

Spiratone takes great pride in an exclusive in fast new 8mm prime telephoto lenses, two truly great lenses designed to compare favorably with other make lenses costing double or more. Manufactured to our rigid specifications, under an exclusive contract, by a famous manufacturer whose Leica and Kine Exakta telephoto lenses are well known and widely used. These lenses mark the beginning of an ever-increasing line of quality lenses priced within the reach of every photographer, yet unobtrusively recommended for use with the finest movie cameras, and by the most critical workers.

8MM **1" F:3.5** FIXED FOCUS **$ 9.95**

8MM **1½" F:3.2** FOCUSING MOUNT **$16.95**

Specifications: Both lenses are coated, color-corrected and have neatly finished duraluminum mounts. Diaphragm openings on 1" lens are from f:3.5 to f:16; on 1½" lens from f:3.2 to f:22. Both lenses have built-in shades. The 1½" lens focuses accurately from 3½ feet to infinity, gives three times linear (nine times the area) magnification. The 1" lens gives 2X linear (four times the area) magnification, is ideal for rapid telephoto work because of its great depth of field, its fixed focus setting.

Both lenses (as well as other 8mm lenses listed below) have standard threads and fit all turret and non-turret Revere, DeJur, Keystone, Franklin, and Perfex cameras, also the Kodak Reliant. Adapters are available for use of these lenses on the B&H Sportster and Companion, the Bolex L-8 and the Cinemaster. Adapter $1.95.

Other coated, color-corrected 8mm lenses

1⅛" BERTHIOT F:1.9, focuses down down to 1'6", Spiratone-priced at only $29.95

2" CINEPAR F:2.5, fixed focus, reg. $44.55 16.95

1⅛" CASSAR F:2.5 a superb Steinheil lens in a luxurious focusing mount 34.95

2" EYMAX F:4.5, a fine B&H lens for the meticulous worker, uncoated, focusing mount, reg. $49.00 19.95

3" BERTHIOT F:3.5, for extreme telephoto shots with non-turret cameras, focusing mount 31.90

½" BERTHIOT F:1.9, for non-turret cameras, focusing mount, a $47.00 value, your lens (any make, age, condition), plus 25.95

Purchase of anyone of the 8mm lenses advertised entitles you to an auxiliary wideangle, to fit your normal camera lens, doubling your coverage, for only an additional **$7.95**

"TRIPOD OF THE MONTH"

6-section brass tripod, chromium finish, extends to 54", telescopes to only 15½", ideal for 35mm, reflex, small folding and 8mm movie cameras, complete with Spiratone Panhead. By all established standards, this tripod should sell for twice our price of **$6.95**

Shipping Weight 4 lbs.

All-metal

Projector Blower Case $9.95

for most 2x2 projectors

For only pennies more than the cost of a regular case, you can now get this all-metal case with a built-in blower, to provide ample air circulation for your projector, to prevent damage to your slides, to make prolonged projection more comfortable. For Kodaslide, Argus, Spartus, Viewlex, Marton and other projectors less than 7" in height. AC only.

Shipping Weight 9 lbs.

BLOWER BASE only (shipping weight 6 lbs.) $7.69

STEREO REALIST CLOSE-UP SETS $9.90

Each set consists of matched closeup lenses with specially calculated prisms assuring perfection in stereo viewing and projecting. Available in Plus 1, 2 and 3—all three sets for only $25.95. Ser. V filterholders, $2.

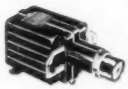
Also for Stereo-Realist

EXTENSION FLASH, 15 ft. cord, reflector, to fit Realist gun $ 4.95

Set of matched WIDEANGLE (aux.) lenses, for greater coverage, improved stereo-effect 29.95

ELECTRONIC FLASH, portable, battery-operated, complete with built-in reflector, power-pack, GE FT-110 tube, bracket, cord 42.82

2x2 SLIDE PROJECTOR $9.95



A sensational value! 100 watt bulb, dual slide carrier, double condensing system, two-element lens.

Shipping Weight 6 lbs.

OUTFIT A contains projector, 2x2 slidefile, beaded tripod screen **$16.95**

Shipping Weights 5 lbs. & 8 lbs.

FREE with Spiratone projector: Set of twenty full color bird slides, worth $5.00.

Just arrived from Germany!

Praezisa Rangefinder $3.95

Truly, a quality instrument. Employs the superior super-imposed (Leica-type) image system for easy and accurate focusing from two feet to infinity! All-metal construction, external adjustment screw, modern styling—the Praezisa requires comparison with domestic rangefinders costing three times as much to be fully appreciated!

Save 50% on Baco

11x14 ENLARGING EASEL $5.95

including Gray Scale and Testrip Maker

Heavy wooden base—masonite surfaced—four adjustable masking bands with constant tension—black with white graduations—any size margin possible. Spiratone-priced below the cost of flimsy, less versatile easels.

Shipping Weight 8 lbs.

It's a Sensation! Brand new

F:3.5 Spiraflex $39.95

with Rangefinder-Focuslix and ER Case

Crammed with features you thought were a bargain for twice as much! Yet priced in the same range as non-metal reflex cameras, with much slower lenses, uncoupled focusing and taking lenses!

Compare: Fully color-corrected, coated, coupled 80mm f:3.5 taking and viewing lenses. All-metal body, covered in stippled waterproof leather, and chromium-trimmed. Short-cocking, double-action shutter with three speeds and B. Diaphragm openings from f:3.5 to f:22. Depth of field scale. Full flash synchronization, with A.S.A. flash terminal. Simplified loading. Takes twelve shots on standard 120 b&w film. Widest choice of color films in this popular size!

A SPIRAFLEX exclusive: Built-in Focuslix grid (see cut) for easier, more rapid and poor-light condition focusing.

Luxurious genuine leather Eveready Case with swivel carrying strap, twin lenscap and wooden storage box are all included in our low price!

The Spiraflex is fully guaranteed for one year and is sold (in the United States) on a ten day money-back guarantee.

A complete line of reasonably-priced accessories is available for the Spiraflex: Economy Flashgun $4.95, Newschief deluxe flashgun $8.95, Selftimer $2.95, Telephoto Lens $16.95, Lensshade $2.50, Filters, closeup sets, cable releases, electronic flash—ask for details

All prices include excise tax. Be sure to allow for approximate shipping costs—overpayment will be credited in full. 25% deposit required on C.O.D. orders. Everything listed is brand new and fully guaranteed.

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No messy mixing of chemicals. No fear of too strong or too weak a solution. Perfect darkroom results every time — when you use FR Prepared Liquid Chemicals. Scientifically prepared and laboratory pre-tested, FR Liquid Chemicals remove all bother, all guesswork from developing and printing. All you have to do to put them to use is remove the cap!

WARD PEASE DISCUSSES

PICTURE ANALYSIS

OUT of any number of ways of going about the development of a picture idea, two might bear a little looking into. One of these is a wholly analytical or carefully studied out way, the other is more or less spontaneous and intuitive. A proponent of the spontaneous approach once told me he "couldn't be bothered" to study out his pictures. "I know what I like when I see it," he said. Plenty of good pictures have been made that way and no matter how thoroughly one believes in the more studied approach to be discussed here, there are times when the instinctive way is best.

Just what is meant by a systematic or analytical approach to the making of a picture? In a previous "discussion" [*Improving Prints by Being Your Own Critic*, Jan., 1948, issue.—ED.] I described my own method of making pictorial prints. There is no reason on earth why it cannot be adapted to making good commercial, record, advertising or any other type of photographs. This method is, briefly, to make a smaller size preliminary or trial print for study. I use 7x8½ (one half of the dimensions of the final 14x17 print) and mount it on an 8x10 card (half the size of a 16x20 mount). This trial print is studied with relation to the following set of questions:

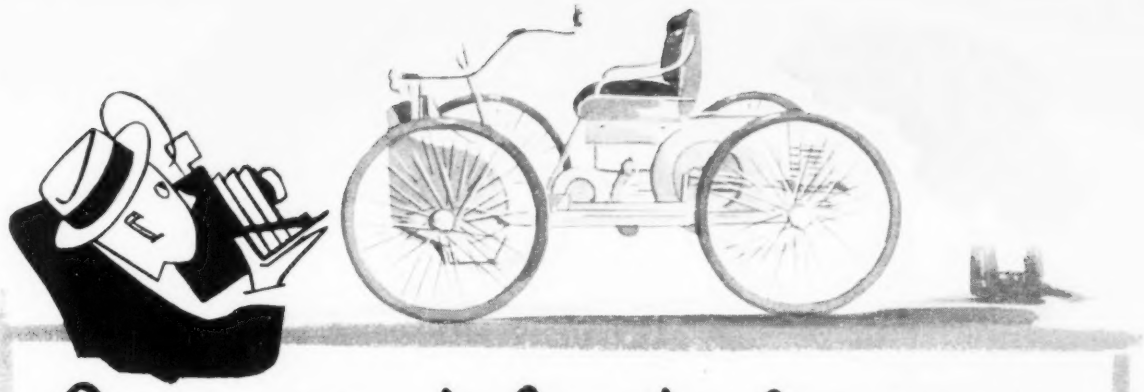
1. What is the idea, purpose or thought behind the picture?
2. What elements or component parts contribute to the fulfillment of its purpose?
3. Conversely, what elements do the opposite—distract attention or conflict with the basic purpose of the picture?
4. What technical methods available to me can be used to emphasize the favorable aspects of the picture, or minimize or eliminate the distractions?
5. What would be a good title (or caption) to tie in with the idea of the picture?

L. Whitney Standish, in his book "Making Effective Photographs" goes far beyond this in the analysis of a print in trial form and the study of ways and means of improving it. He advocates using prepared check sheet forms to evaluate the features of a print and recommends much preliminary study in the form of chalked overlays, line analysis tracings, etc. This reminds me of one point that should be mentioned. Standish is an architect, and I happen to have had engineering training. This easily could have a great deal to do with our analytical approach to the making of a picture. Plenty of other technical and scientific people have turned to the camera as an avocation; why shouldn't they be able to carry over into photography the sort of approach that they use in their work?

On the other hand, some might feel that systematization could stifle any claim to artistry. Can aesthetics be systematized? That all depends on the individual. There are many picture makers to whom the mastery of the technique of photography is the ultimate objective. Such would be those who cannot see beyond superior "print quality" to read the message in a print. It would likewise

(*Continued on page* 91)

Planning made this picture, "Smoky Industry" by D. Ward Pease. He started with a small trial print which was studied to decide what controls would be used in making the final one.



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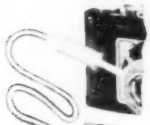

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Behind every Bolex is this tradition of combined craftsmanship—that of the watchmaker—the engineer—the optical designer—the physicist.

In the field of movie camera manufacture, only the Paillard company has this background of more than four generations of experience. And yet the Bolex engineers are ever alert to new developments in movie-making. No other camera in its price class even approaches the versatility or performance of the Bolex—no other movie camera can offer the same economy of actual film production coupled with simplified, positive-action spool loading. There are no second thoughts or after thoughts about a Bolex—the camera that is first with so many exclusive features.

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CANDID SHOTS

by the Editor

EVERY camera owner who is seriously interested in making better pictures finds it profitable to read and put into practice the how-to-do articles on basic photography. They provide essential facts that enable the reader to develop his skill behind the camera and in the darkroom. But remember that good pictures themselves are a mighty important reference source for the student. By carefully and methodically analyzing fine photographs one can learn much about good subject matter, composition, lighting, angle of view—the important elements one needs to know after learning basic principles. Many of us look at pictures superficially, enjoying them for the moment only. It pays, however, to linger awhile over a good shot and try to determine just what its maker did to produce it.

One teacher we know makes it a practice to place good photographs before his students. Without giving them any information about a picture he lets them discuss the subject matter, its handling, picture composition, illumination, and camera angle. They also try to determine what type film was used, focal length of lens, whether a filter was employed, and other technical points which present some visible clue. If you've never done this yourself, try it sometime. You'll be amazed at how much can be learned about picture taking through this simple and entertaining game.

INCIDENTALLY, you'll find plenty of fine pictures in this issue. For unusual color, see Jerry Cooke's exciting backstage shots taken at New York's Latin Quarter (page 34) and Maurice Bauman's photo magic (page 52). In black-and-white we show you the annual award winners from the New York press photographers; glamour by Alfred Cheney Johnston, who became famous for his pictures of stage and movie stars; Korean war photography by David Douglas Duncan of *Life* magazine staff. There are other choice features, too.

Popular Photography H. G. Roesler

". . . and be sure not to expose the film to light. . . ."

THE world of photography suffers a real loss with the recent passing of three leaders: John S. Rowan, Hon. FPSA, club and salon organizer, former president, Photographic Society of America, publisher of *The Camera;* Joseph M. Bing, Hon. FPSA, engineer, organizer promoter of photography as an artistic medium, founder and president of The Oval Table Society; Albert S. Howell, inventor and designer of motion picture equipment, co-founder of Bell & Howell Company. Their great contributions to our craft have helped materially to make it a better hobby and a recognized art.

THE fine work of Volunteer Service Photographers, Inc. continues to expand as rehabilitation photography is made available to more disabled veterans. Please read the special message from VSP. You'll find it on page 97.

CAMERA hobbyists visiting this year's National Photographic Show in New York will have an opportunity to "shoot" some of the loveliest professional models in Manhattan. The occasion will be provided by POPULAR PHOTOGRAPHY, which will present the largest and most elaborate show this magazine has yet staged at the big yearly event.

The show, New York's largest annual photo fair, is sponsored by the Photographic Manufacturers and Distributors Association, Inc. It will open February 22 and continue through the 25th at the 71st Regiment Armory, Park Avenue and 34th Street.

At booth No. 11 POPULAR PHOTOGRAPHY is erecting special stages for posing the models it will bring to the Armory, and is providing lighting equipment. Everyone at the show with a camera is invited to take pictures to his heart's content. Models are to be on hand at all hours the show is open, and will respond to direction in posing. Adding further zest to the goings on will be numerous stars from the stage, screen, and TV who also have agreed to serve as M.C.'s and models for the occasion.

Pictures of the models which visitors take will have more than academic interest. They can be entered in a special contest sponsored by this magazine for the occasion. Winners will receive prizes, and top-scoring entries may appear in a subsequent issue. Residents of the New York area and visitors will find this a fascinating show and stimulating event. Make a date with your camera to spend a day at the Armory.

Copies of the 1950 Index are still available. Get yours while the supply lasts. Send a dime to cover the cost of handling, to Index Department, POPULAR PHOTOGRAPHY, 185 No. Wabash Avenue, Chicago 1, Ill.

—*Frank E. Fenner*

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603-97

BACKSTAGE IN COLOR

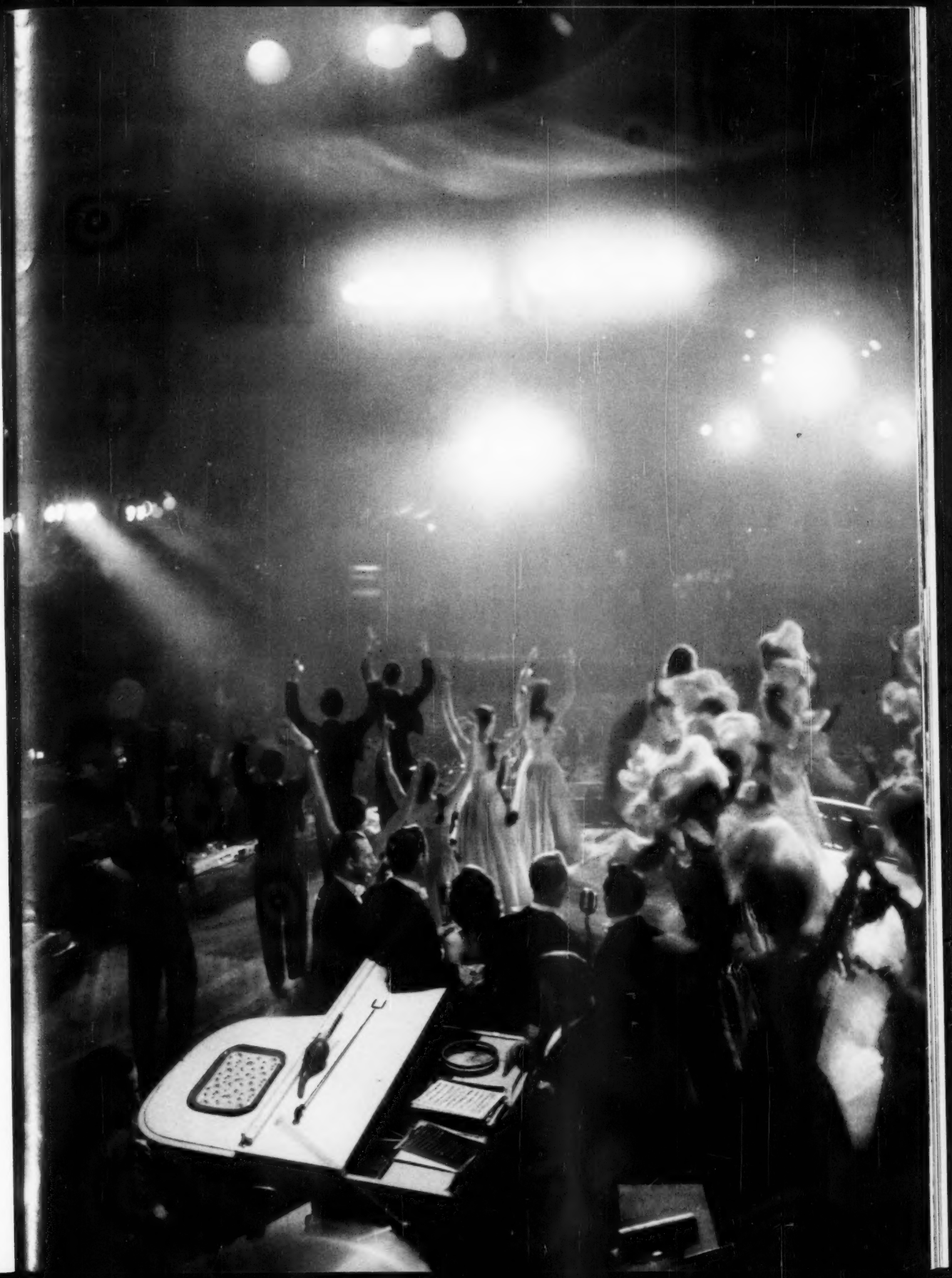
Jerry Cooke goes behind the scenes at the world's largest supper club and brings back the story of what makes the show

SITTING at the table in the beautiful Latin Quarter, one of New York's plushiest night spots and the largest supper club in the world, you wait expectantly for the show to start. Through the clatter of dishes and hum of conversation at the surrounding tables you hear the musicians climb onto the bandstand and begin to tune their instruments. Suddenly, the lights go down; a spotlight cuts through the murky smoke and washes over the master of ceremonies. The show is on!

It isn't everyone who can get backstage at a club to see what happens before the curtain goes up and during the performance. Many people would like to, yet few ever get the chance. But I was lucky; *Argosy* magazine offered me the opportunity to take my cameras and lights backstage and make color shots of the fascinating world behind a night club curtain.

Before covering the assignment, my assistant and I went to the club to look around and see what equipment we would need, and to plan shooting setups and angles. We discovered a space behind the stage about six by fifteen feet and a winding metal stairway leading up to the girls' dressing room. The backstage was crowded with performers, grips, musicians, prop men, and wardrobe mistresses—everybody talking at once

Blue haze of cigarette smoke hovering in the air offered Cooke a photographic challenge. To portray night club atmosphere properly, he took advantage of normal stage lighting for a brief time exposure. For this shot, Cooke used a 4 x 5 view camera mounted behind the bandstand, exposed on Ektachrome Type B film.



Between acts, a stage lovely uses the wall phone. Behind her, a chorine adjusts her costume, smiles into the mirror.

Two "paradise birds" in brilliant plumage wait for their stage cue. The shot is a good example of speedlight color.

Wardrobe mistresses help the girls keep costumes repaired. They reminisce about the legends of the theater as they sit and sew.

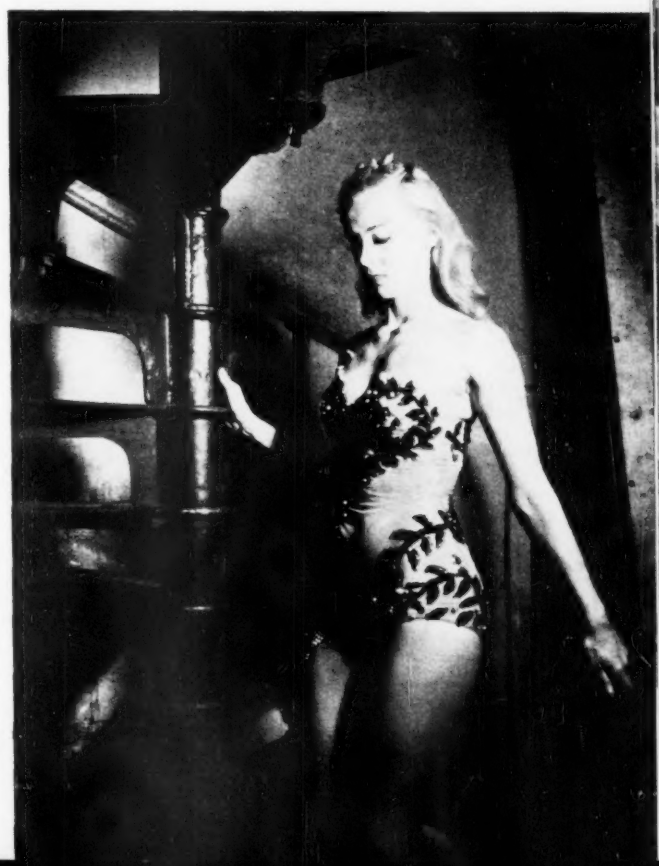
Makeup is an important part of show business. The girls spend much time in front of mirrors before donning lavish costumes.

Costumes have to fit perfectly, so this pretty chorus girl checks to see that everything is "just so" before going on the stage.

and moving at breakneck speed. After surveying this bedlam for fifteen minutes, we started up the circular stairway.

At the top, we found the dressing room—long and narrow, with chairs, makeup tables, and mirrors all along one side, and colorful, expensive costumes ($500 to $1,000 each) hanging on the other wall. This is the room where all the girls change costumes, rest, and talk aimlessly between acts. As we looked in, we heard annoyed screams, and then fled to the manager's office. I explained what I wanted, and told him that I was going to set up high-speed flash equipment at various points about the backstage area. I asked the manager to speak to the girls and tell them I was "okay," then made a date to do the actual shooting the following evening.

The next afternoon my assistant and I installed the electronic flash units—one set in the backstage area and another in the dressing room. We hung the reflectors high enough to be out of everybody's way. When we got back to the studio, I selected a 4x5 Deardorff view camera, a 4x5 Super D Graflex, and two Rolleiflexes for the job. Before we left for the club, we loaded the cameras and holders with Ekta- (*Continued on page* 110)



A chorine descends the circular stairway, a trade mark in theater clubs. For this and other backstage shots, Cooke used electronic flash units mounted high on the walls, installed at the club the previous day.

Film the fun of winter's city park lagoons and small town frozen pools. These typical shots were made by Bill Ficklin, Ithaca, N. Y. A dearth of capable ice photographers makes the field a profitable one, the author says.

CAMERA *on the* ICE

By BOB ENSWORTH

Capture the beauty and thrills of keen blades on a fast pond or rink with any camera. Expert skater-lensmen give you some tips

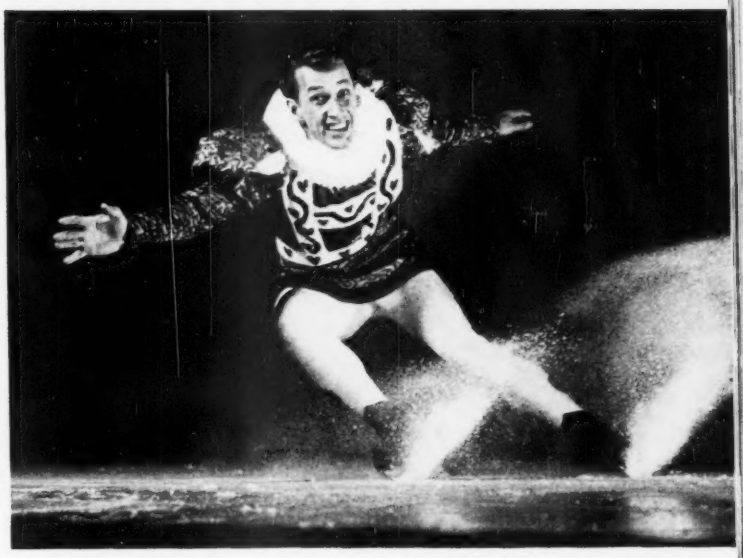
I'VE JUST SEEN the greatest collection of fuzzy photos since the invention of film. Blurred, out-of-focus and really hopeless prints. More than 3,000 pitiful pictures—all of them showing ice skaters in action!

Why is it that the average cameraman—amateur or professional—has so much trouble trying to take a skating scene?

On an ice rink it's the skaters who are supposed to "flop," not the photographers. Yet, for years, camera owners have fallen down on the job—few have captured the fine pictures which blade stars can provide.

Ice offers you a splendid opportunity, the chance to aim your lens at colorful and dramatic subjects. Pretty girls on skates . . . young fellows doing dan-

Silhouettes like the one above can be duplicated at ponds over the world. The effect was achieved by having the sun at the backs of the two young fans.



Dramatic action—like this—can be captured by shooting from a low angle. Photographer Gabriel Moulin sprawled flat on the ice to get this shot of Harris Legg, star of the "Ice Follies," sending up a spray of ice as he performs a "skid stop."

gerous leaps and spins . . . snow-capped mountains and trees for scenic backgrounds.

But the sad truth is, most photographers waste ninety per cent of their film taking ice photos the wrong way. Thousands of shots, which could have made prize-winning prints, have been spoiled by the same basic mistakes. Cameramen seemingly have never been warned about certain pitfalls and traps, certain errors on exposures and shutter speeds. Now, let's reveal the special problems of shooting "ice."

The best way to do this (I believe you'll agree) is to talk to skaters—ice champions who have spent years on frozen rinks—and who also are photographers. In this way, we'll have the best thinking of these skater-photographers who themselves can give you helpful tips on how to film their blade stunts.

One of the first experts I talked to was Marybarbara McDonough, who won the figure skating championship of New England, and who also has modeled for hundreds of ice pictures, and who knows her cameras. Her suggestions go like this:

"Ask your model to skate a 'spread eagle' or a 'camel spin.' Those are the names of the two poses which are easiest to photograph. The skater is in a graceful position, but both steps are fairly slow movements on ice. The action can be stopped by most any type of camera," she says.

"There's one main rule you cameramen should learn," says Marybarbara. "When you visit an ice pond or rink, *don't* try to shoot candid photos! Skaters may look graceful and pretty in your viewfinder. But, nine times out of ten, when you develop your negatives, your lovely girl model will look like an awkward giraffe!

"During the same skating step our pose may change six different ways—six twists and turns in a single trick. We switch positions plenty fast, and it's just plain luck if you catch a candid shot.

"I've seen scores of pictures ruined, because the

Action of the Spread Eagle is a slow glide which can be stopped by most any camera shutter. Here the step is interpreted by Marcella May and James Lockheed, Jr., rated national champions as best pair.

An amateur, Jack Strang, took this "Ice Follies" view (f/5.6 at 1/50 on fast film) from seat in audience, using only available show lighting.

Stag Jump features Mae Ross as shot by Gabriel Moulin. Even such fast motion can be stopped with a slow shutter by panning your camera with the action.

photographer insisted on working 'candid' style. The skater's face will be turned at a gawky angle, or one leg will be hanging clumsily toward the ice.

"To improve your skating photos, start *posing* each shot. Ask your model to demonstrate the basic steps and spins. Choose an attractive stunt, then stage a setup.

"Pick a spot on the rink, focus there, and have your skater head for that point. By this planning in advance, you'll be sure of sharp focus. So, now, let's talk about choosing shutter speeds."

Whatever type of camera you own, the shutter is fast enough to stop ice action. According to Marybarbara—and other skating champions—the most inexpensive box camera can get good results—if you choose the right skating steps as subject material.

"Naturally, if your equipment ranges from 1/200 second to higher speeds, you'll be able to stop 'stag jumps,' 'split jumps' and the fastest leaps any skater can perform.

"But there are many ways you can use a slower camera—and still catch us flying mid-air!" (Marybarbara makes this claim, because she has photographed her fellow skaters and caught dramatic action—with her $30 camera! Her favorite method is panning.)

"If you want a fine skating picture, try panning, like I do. Swing your camera to follow the motion of the blade star. Again, pose the shot. Talk with your model first, and map out the exact course she'll take as she races across the ice.

"Then, pick up the skater in your viewfinder while she's speeding along and approaching the

spot for her leap. Keep following her with your camera while she takes off and starts her jump. At that same second, press the shutter release, and keep right on panning. Don't jerk to a stop, follow through . . . so the swinging motion of your camera will be smooth.

"Pan on an even level—keep the skater in the center of your viewfinder—and you'll end up with a top-notch photo—taken at a slow shutter speed, yet the skating leap is seen clear and sharp.

"There's only one thing lost in a pan shot of this kind. The background is blurred, completely out of focus. But who cares about scenery—up front you've got a beautiful girl in a thrilling pose!"

Later, in this article, professional photographers will give more data on correct shutter speeds—how either a fast or slow lens can cover ice skating. Right now, though, here's some good news for all camera owners . . .

You can make money by visiting an ice pond or indoor rink! If you can shoot good skating photos, you have an excellent chance to sell prints.

There are plenty of portrait photographers, baby photographers and cameramen filming youngsters at the local tap-dancing school. But, apparently, there's not a handful of lensmen in the entire nation who can take a decent skating picture.

Skaters everywhere—who are proud of their work on ice—are ready to buy prints. They claim that they have posed time and again, but the photos are invariably "duds." Practice a little, and you can meet this demand for scrapbook pictures. Thousands of Americans skate in city, state, and national competition events. They often want photographic records of their attempts to win titles. It's possible to build a sizeable local clien- (*Continued on page* 87)

Delightful pictures like this can utilize your girl friend (or a friend's girl friend) as a model. Plan the scene and rehearse it so that you can capture the peak of action and expression.

Hockey offers plenty of action for fast cameras and ultra-speed lights. However, you can approximate this with neighborhood youngsters, outdoors.

Humor and action are combined in this flash shot which caught Jimmy Caesar spraying Lucille Risch with ice flakes after she had fallen.

Assignment: KOREA

Machine-gun fire is poured into enemy garrison at Seoul by two Marines. Action took place the day before city's liberation.

By BRUCE DOWNES

Illustrations by David Douglas Duncan. Courtesy *Life* Magazine *

Here's the inside story of David Douglas Duncan and his dramatic camera coverage of the Korean war

Duncan in the field

WHEN *Life* magazine assigned David Douglas Duncan to cover the Korean war last June it was opening another violent chapter in the biography of a genuine photo-journalist—not as that hyphenated word usually implies, just a press or magazine photographer, but a rare one who, like his colleague, Carl Mydans, can handle a typewriter as deftly as a camera.

Though he is listed on *Life's* masthead as a photographer, young Duncan is the ideal all-around war correspondent, who can cover armed conflict—especially the Far East variety—both ways. What his photographs can't communicate his written dispatches can, and vice versa, as all who have followed *Life's* outstanding Korean coverage must know.

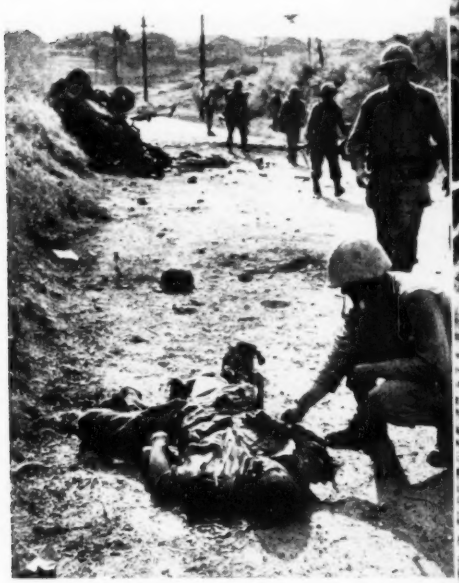
Beyond this journalistic ambidexterity, by means of which the perceptive mind functions through lens images as well as word symbols, David Douglas Duncan arrived in Korea fully conditioned to the exigencies and agonies of war. He had gone through three years of World War II as a photo officer (1st Lieutenant) with the U. S. Marines in the South Pacific and before that had led a rough, tough life deep sea diving off the Florida coast, and photographing hunting and fishing expeditions half way 'round the world.

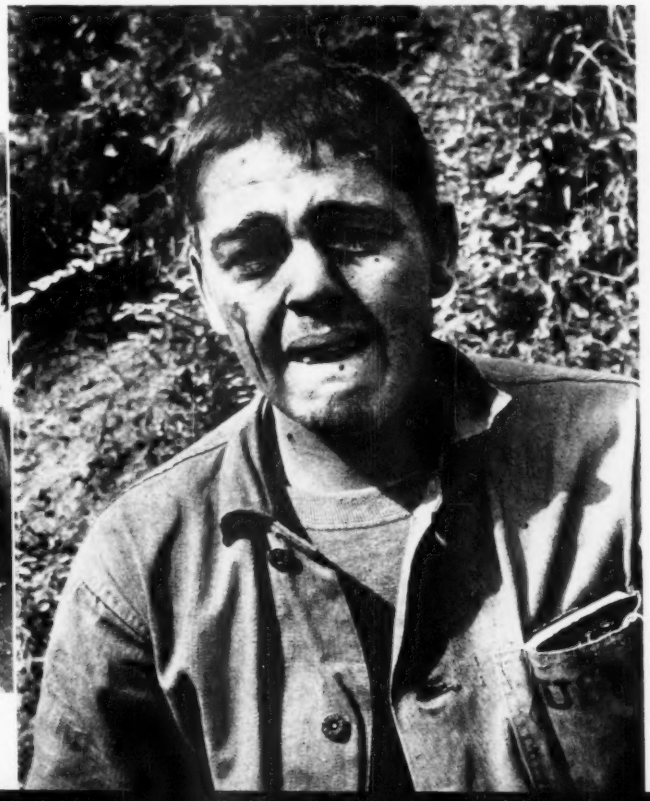
"In fact," says Duncan, "those years of freelancing on expeditions were so tough physically that when I got into the Marines life seemed softer than it had been in years!" To note resemblances to Heming-

* All *Life* photographs Copyright, Time, Inc.

Marine sights down barrel of carbine in fields of central Korea during United Nations' drive toward the 38th Parallel.

Land mine planted by the North Koreans explodes, blowing up litter jeep and killing the Marine (below). Other Marines try to assist, but too late. . . . Driver of the vehicle (right) is wounded. He weeps—not in pain—but only because the dead man was his buddy.





U.S. Pershing tank rumbles past Russian-made T-34 it has just knocked out. To capture these war pictures, Duncan used a 35-mm Leica and a Nikkor f/1.5 lens.

Suspected infiltrators are rounded up behind United Nations' lines. Whenever possible, Duncan accompanied foot soldiers into battle and on dangerous patrols.

way, both as writer and man, is perhaps to recognize a conspicuous product of this century of violence.

Though it came as a new kind of adventure to a young man who had pursued excitement as a career, Duncan found war a much grimmer business than he might have expected it to be. When Korea ignited he was thirty-four, sobered by World War II and the events he had since covered. He was in Tokyo doing a peace-time story on the highlights of Japanese art and culture when the Red tanks began rolling south across the 38th parallel.

Duncan knew what this kind of oriental war meant. He knew the suffering and agonies of the foot soldier. He had been one of them, and now he would be with them again, lying in foxholes beside them, flying with them in combat. Although no longer one of them, he would still be wearing his ball cap bearing the Marine insignia. Now he was a

North Koreans captured near Kiyge await transportation to rear areas. Red stars still decorate the caps of several of the prisoners.

correspondent there to share the hardships and tragedies, the triumphs and defeats so that the people back home could see and know and perhaps understand a little of what went on in this strange new war that might bring, in Duncan's words, "the final answer to the one question of our world today."

For almost four months Duncan covered one or another phase of the Korean struggle. And most of the time he got up close, reducing the fighting, as he put it, "to the perimeter of the guy in the line."

"My objective always," says Duncan, "is to stay as close as possible and shoot the pictures as if through the eyes of the infantryman, the Marine, or the pilot. I wanted to give the reader something of the visual perspective and feeling of the guy under fire, his apprehensions and sufferings, his tensions and releases, his behavior in the presence of threatening death."

To stay close to the men meant staying close to bullets, but up to November when he returned home for a respite, he escaped injury. The closest he came to it was when he was hit in the chest with a spent 30-calibre slug, which just dropped to the ground.

By getting close up Duncan got pictures that are clear, simple straight-forward statements into which he has succeeded in injecting his own compassionate understanding of the guy under fire. In fact he got up so close at times that machine-gun vibrations blurred his pictures. With his World War II background Duncan's spiritual oneness with the fighting man shows in pictures that bring the reader into sometimes shockingly intimate contact with the sufferings and tensions of war, which are nowhere so evi-

dent as on the faces of the men themselves.

This sense of intimacy was enhanced by Duncan's preference for the 35-mm camera, which, used at eye level, he felt enabled him to communicate the true perspective of what he saw in whatever position he was when he saw it. Although in World War II he made most of his pictures with the Rolleiflex, Duncan took two 3C Leicas, equipped with Tewe Polyfocus finders, into the Korean battlefront. Strapped around his neck he found these the most practical combat cameras. They were light, compact and could stand a beating. The Leicas, he said, stood up beautifully under sometimes terrifically adverse conditions of rain, mud, and sand. He found the cameras could take abuse when it was necessary to drop abruptly to the ground under fire.

Curiously, except for a Summaron wide angle, he did not use Leitz lenses. For most of his work he used a 50-mm $f/1.5$ Japanese Nikkor lens, but carried with him and used also 85-mm $f/2$ and 135-mm $f/3.5$ Nikkor lenses. They were recommended to him by photographer Horace Bristol in Tokyo, and tests showed their superior resolving power. When the negatives began arriving in New York, according to Frank Scherschel, *Life's* assistant picture editor, they turned out to be the sharpest 35-mm negatives the lab ever processed.

The Nikkor lenses are made for the Nikon camera, Nipponese version of the German Zeiss Contax incorporating Leica type shutter, and are manufactured by the Japan Optical Co., Ltd. The plant, according to Duncan, employs 1,700 men and is geared, at this writing, to produce 400 cameras a month.

Duncan went to the front with only absolutely essential equipment: a poncho blanket, spoon, toothbrush, bar of soap, mosquito lotion, two rubber liferaft water bags for use as camera raincoats, wrist compass, Marine back (*Continued on page* 98)

TURN THE PAGE FOR MORE KOREAN PICTURES

FOUR MARINES dash across an intersection strewn with broken power lines and rubble during street fighting in Seoul.

BY AIR AND ON LAND, enemy railroad facilities are key objectives for fighting U.N. forces. Duncan joined advance Marine patrol (above) just before it entered Seoul's demolished rail station. B-26 light bomber (right) drops a string of 500-pound parachute bombs on freight yards at Iri in southwest Korea. Bomb run was made from absolute minimum altitude. The photographer took this picture from another attacking B-26.

READY TO MOVE UP is the theme of the accompanying pictures. Duncan took the shot (above) the day this platoon landed at Pusan fresh from the States. He photographed the pair of battle-weary Marines (right) several months later, after they had become campaign-hardened veterans.

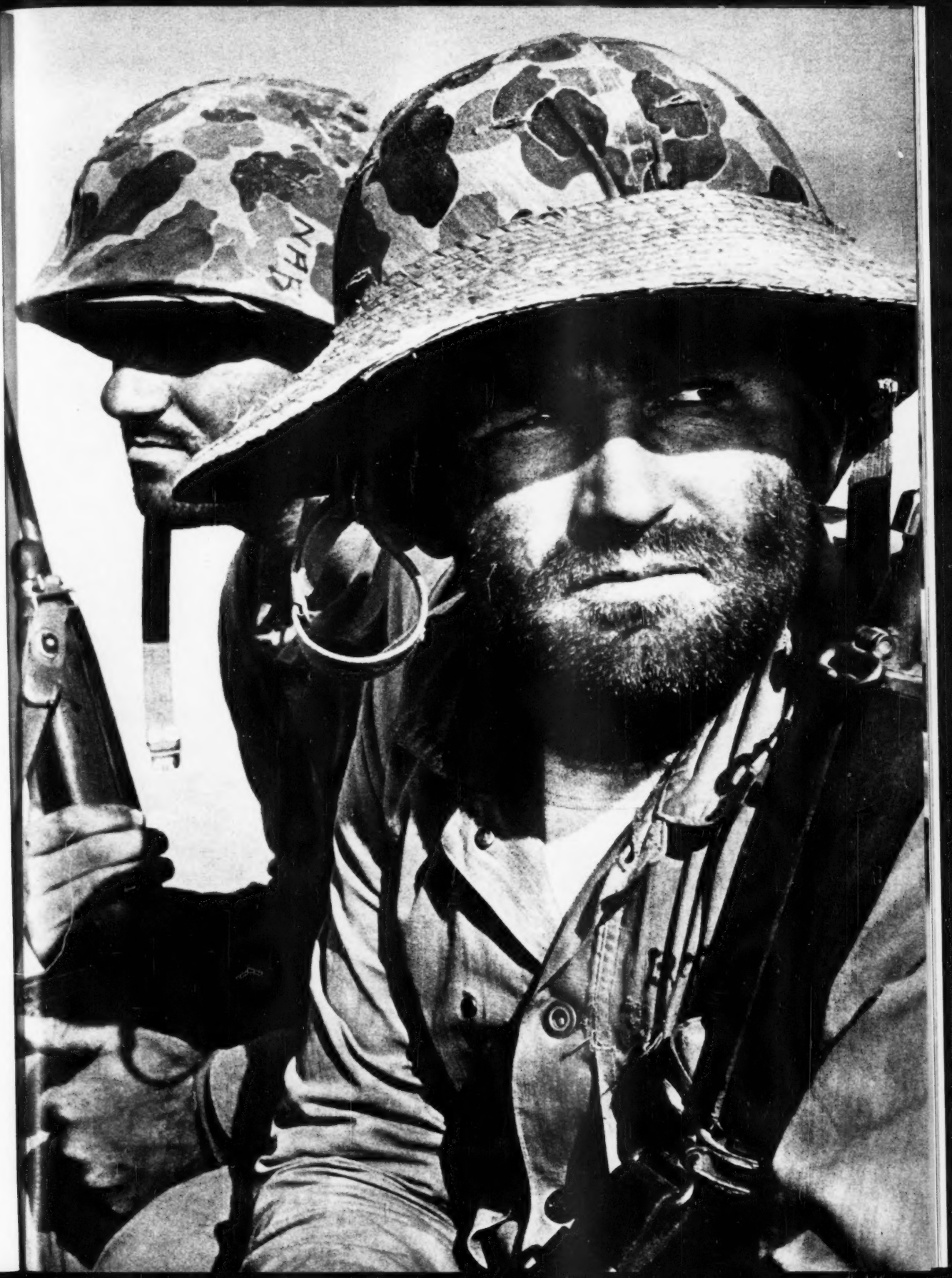

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PHOTO MAGIC

Mystery keynotes this skillful montage made for a Revlon face powder advertisement.

Fast pace of New York is captured in an exciting color photo that vibrates with life and action. Bauman made the shot for Talon, using a slow shutter to blur the motion of cars and people.

Mildred Stagg leads a how-to-do-it tour through the New York studio of Maurice Bauman, an expert in darkroom wizardry

PHOTO magician Maurice Bauman has nothing up his sleeve but creative imagination and superb technical skill. In answer to the lofty comments of those who scoff at technique and insist that only "art" matters, Bauman has this simile to make: "Try playing a Beethoven symphony without technique." He believes photography and music have much in common—both require instruments and both demand thorough mastery of these instruments before the performer can express himself creatively.

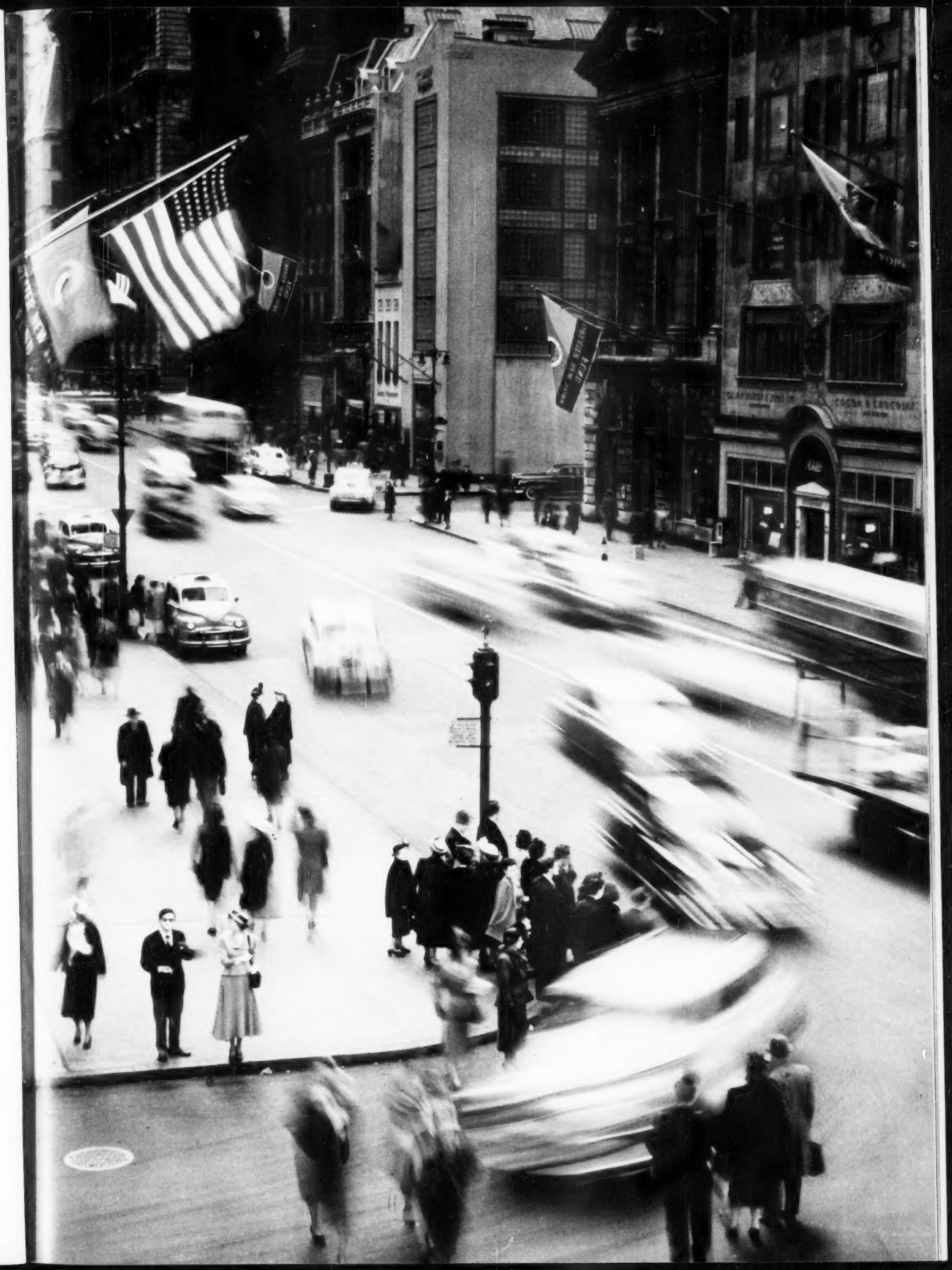
Bauman's color photographs prove he is an artist, yet he believes that technical ability makes photographic art possible. Happy accidents do happen, of course. But the technical-minded photographer analyzes each accident to find out why and how it happened so he can repeat it at will. Otherwise, the accident remains merely a lucky break instead of becoming part of the photographer's own background of working knowledge.

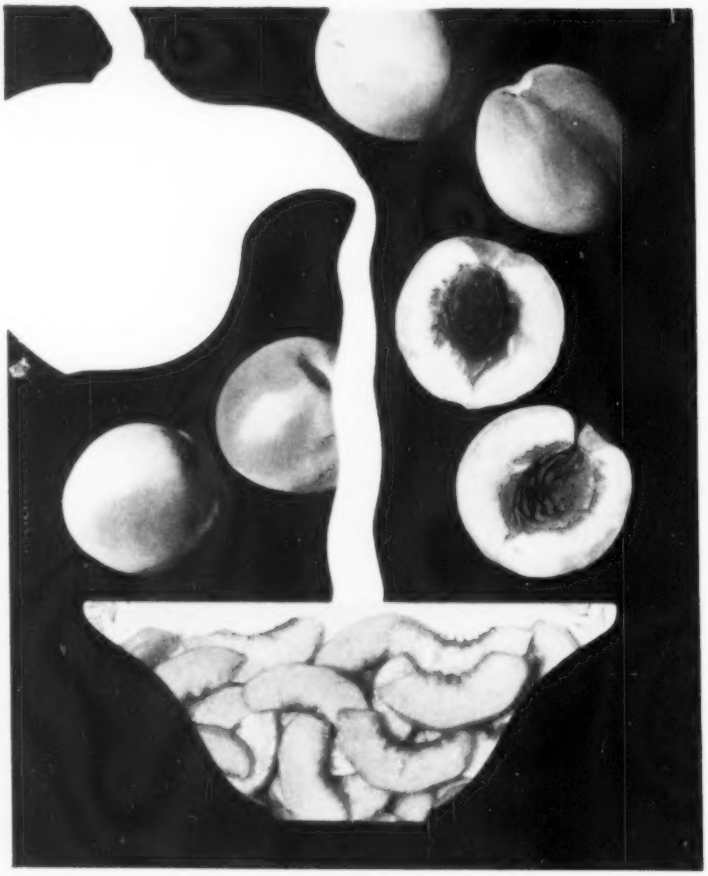
Maurice Bauman applies this dynamic creed to his chosen profession of commercial photography. In his New York studio he carries on a never-ending search for new ways to broaden his technical horizon and free his imagination from the bonds of existing techniques. The result has been a variety of baffling trick effects for assignments ranging from magazine illustrations to cosmetic ads. Yet many of the methods he has worked out are simple enough for the amateur to master.

Let's visit Bauman's studio and learn how he creates his effects. As a test of your own ingenuity, first glance over the accompanying illustrations (keeping in mind that all the Bauman originals were in color) and try to figure out how they were done.

Bauman works mostly in color, which he makes do everything except jump through hoops. Sometimes his ingenious tricks require long and complicated processing; other times they hinge on a single twist or gimmick. The smashing full-color street scene shown on the opposite page is a sample of how effective one simple trick can be.

For this assignment Bauman wanted to suggest the hustle and bustle of busy, downtown Manhattan. He decided a slow shutter (to blur moving cars and people) would give him the desired effect. He carried his 8x10 camera to the second floor of a Fifth Avenue building, knowing from past experience the amount of blur a 1/5-second shutter speed would register at that distance. He used his meter to determine the correct exposure, set his camera lens at f/32, then shot through a glass pane. The result was a thrilling picture that caught the tempo of big city





Trick effects in color are created by Bauman for a variety of assignments that range from story illustrations to cooking features. Montage of peaches and cream, left, appeared in *Good Housekeeping*. Two color transparencies were bound together. The picture below, taken for *True Story* magazine, makes clever use of full color on blue background to suggest flashback.

streets. A second example of Bauman's stimulating technique is the way he handled a food illustration for *Good Housekeeping* magazine. You might think a tomato would make a pretty dull subject for a still-life, but Bauman succeeded in adding a dramatic touch to this homely item. Taking a 4x5 Carbro print of a luscious red tomato, he sliced one end of the print into narrow strips, then arranged the strips and uncut half on a wooden cutting board with a knife. He shot the completed layout in color to make an eye-catching study of a commonplace subject. This technique could be adapted easily by the amateur working in black-and-white.

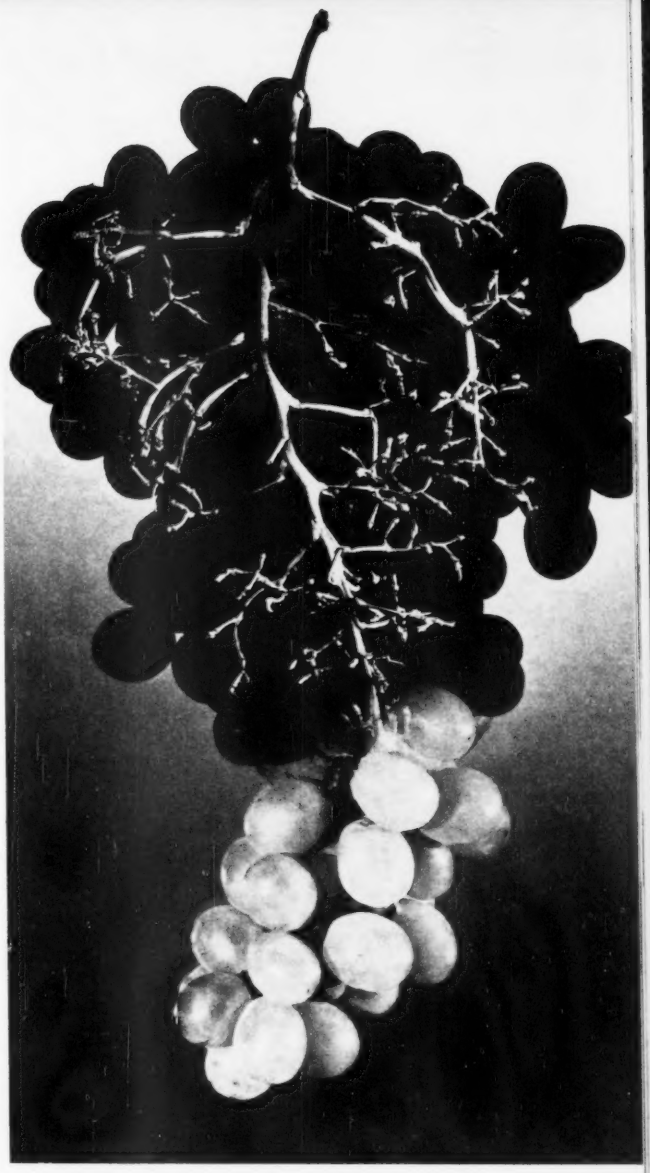
Here is still another example of Bauman's photo magic at work. The problem: to dramatize several pieces of jewelry for a display advertisement. The solution: Take a black-and-white photograph of a model, then airbrush the print with gray paint to achieve a soft, high-key effect. Place the airbrushed photo on a platform about a foot off the floor and train your camera straight down on it. Arrange the jewelry in an interesting pattern over the girl's portrait. Make a final color shot of this jewelry-plus-picture combination.

A much more difficult type of creative photograph is the color montage. Bauman uses it expertly and says that even this technique can be mastered by the serious amateur, given some practice and the proper equipment. A camera 4x5 or larger is almost as necessary as patience for success in this fascinating field. Groundglass focusing is a must because it enables you to put key or masking marks on the screen to insure accurate register when you are making multiple exposures.

A typical montage in the Bauman manner, shown in natural color on the opposite page, was created when *Good Housekeeping's* art director assigned him to "illustrate a feature on peaches and cream." Bauman first made a rough sketch as a key to space and mass. This guide was improved somewhat during the shooting later on. Color strongly affects composition through its aggressive or recessive quality and Bauman constantly aims for greater simplicity when working on an assignment of this kind.

He placed whole and half peaches on a black background, shot them on 8x10 Ansco Color film, then removed the peaches and on the same background placed white paper cutouts shaped like a pitcher, stream of cream, and plate. He made a second exposure on the same transparency, overexposing three times to make sure the cutouts would appear pure white. Then he filled a bowl with sliced peaches and exposed a second transparency to fill in the space left by the white plate on the first film.

After developing the two transparencies, Bauman bound the second one (showing sliced peaches) to a sheet of glass with waterproof tape. Then he masked off everything but the upper part of the bowl and background with asphaltum, a tar-like product used by glassware etchers. He immersed the glass plate in ordinary Clorox until all the gelatin dissolved from the unmasked portion. By clearing the upper part of this secondary transparency he insured the color purity of the first film. After the unwanted image was gone, Bauman removed the masking with benzol, then bound together the two transparencies. Another creative assignment was completed to everyone's satisfaction, with the aid of camera trickery.



Double exposure superimposed bare stems over a full bunch of grapes to create "X-ray" picture for *Good Housekeeping*.

Sometimes Bauman uses a double-exposure technique to make a color montage on a single transparency. He handled an illustration for *True Story* magazine in this fashion. The shot called for a father and son in the foreground plus a background scene with three figures from out of the father's past. Bauman photographed the background figures, made an 8x10 black-and-white print which he placed on a copying board and lighted with blue lamps, then made a copy on 8x10 color film. The lower left corner of the picture remained dark. Bauman posed father and son, then made a second exposure in full color on the same transparency. Skillful camera manipulation was required to superimpose the full color image over the unlighted corner of the film.

An even more startling bit of double-exposure magic is demonstrated by an "X-ray" study of a

Eye-catching still-life above added drama to a *Good Housekeeping* feature on tomatoes. Color print was sliced into strips, posed with knife on cutting board.

real powder puff was placed in position on this top sheet. Next, Bauman shot this setup on color film, then double-exposed to place a model's face within the dark area of the silhouette.

In addition to being a master at dreaming up these trick effects, Bauman also is an acknowledged expert at manipulating the development processes of color film. He usually chooses Ansco Color because its rendition of tones satisfies his personal requirements. For head shots he prefers Ektachrome, however. He feels that Ektachrome flatters the skin tones, whereas the hard-boiled accuracy of Ansco Color is a little too pitiless, requiring heavy make-up which may destroy the illusion of reality.

In developing color film Bauman uses no one specific time. Lighting conditions, ultimate effect desired, and other variables should determine the length of processing time, he believes. For example, Bauman may overdevelop a high-key photograph as much as 40 to 50 per cent, or underdevelop a low-key study 10 to 15 per cent. But for most pictures made under average lighting conditions Bauman follows the time recommended by the film manufacturer.

For color shots made on a dull day or in the shade, Bauman may

bunch of grapes, also made for *Good Housekeeping*. The grapes, lying on a sheet of glass about two feet above a colored background, were lighted only at the bottom so that the upper section would register as a silhouette. The background was lighted separately. After making an 8x10 color shot, Bauman picked off the top grapes, posed the depleted bunch against a black background, and made a second exposure on the same film to superimpose the image of the stems precisely over the silhouette image of the full bunch. Here, too, careful keying was necessary to insure exact register. The result was a surrealistic composite of the bunch of grapes before and after the top stems were picked clean.

Sometimes Bauman requires a highly elaborate setup, as in the case of a Revlon face powder ad. Bauman made a black-and-white profile shot of a girl holding a powder puff, and printed this as a silhouette. Then he made a "sandwich" of three sheets of glass; the bottom sheet covered with face powder, the middle sheet holding a cutout of the silhouette, the top sheet covered with powder at its bottom. A

Magician at work: Bauman sprays a black-and-white print to provide a high-key background for jewelry photograph.

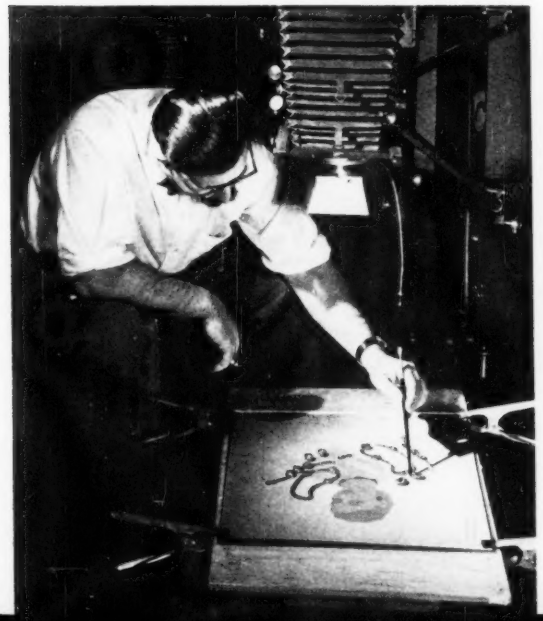
compensate for lack of brilliancy by overdevelopment. He increases the time spent during the initial black-and-white development, which in effect increases the film speed. Bauman says that this increased speed can be neutralized during the later stages of color development, if more color contrast is desired, by *increasing*, not decreasing, the color development time in the same proportion as the black-and-white processing was increased.

Maurice Bauman always suggests, never instructs—perhaps because he himself is not a man who likes to follow instructions. His real growth as an artist came when he started wandering away from the rules. He has achieved continued success as a commercial photographer ever since by systematically breaking photographic conventions. Of course the majority of his assignments are routine jobs, but Bauman is ready with a Sunday punch whenever the opportunity comes along.

Although Bauman has spent his entire adult life in photography, he credits his experimental color findings at least partly to a background in chemistry and physics acquired in pre-medical school. When he was graduated from college in 1933 the de- (*Continued on page* 92)

Result of preceding steps is this delicate yet arresting illustration. Making such combinations of photographs and real objects is a favorite Bauman technique.

Jewelry is arranged in attractive pattern on airbrushed print. Note how camera is mounted vertically over layout.



Cropping is important step in creation of final result. Color tubes against wall are for unusual lighting effects.

Alfred Cheney Johnston

THE AMATEUR Who Glorified the ZIEGFELD GIRL

This photographer had a flair for glamour—a camera specialty that skyrocketed him to fame in the tumultuous Twenties

By ARTHUR J. BUSCH

IN THE autumn of 1918 Alfred Cheney Johnston was an unknown amateur photographer and art student at the National Academy of Design. Six months later, such were those fabulous times, he had skyrocketed to fame as a professional photographer devoted to the job of glorifying the Ziegfeld girls.

From amateur to famous professional in six months strains credulity to the breaking point today, but at the end of World War I the United States was fixing for an era of "wonderful nonsense" as incredible as any Arabian Nights tale. The circumstances in New York were right, the stage was being set, and there were enough astonishing characters behind the scenes to produce miracles at the drop of a hat. Like Peter Pan, Alfred Cheney Johnston, with a wire hooked to the back of his pants, was given wings with which he soared to fame.

And lucrative fame it was, too, in an age of piddling income taxes; for today Johnston, in his early fifties, is living in happy retirement on a country estate high on a hill in Oxford, Conn., where between garden chores and luxurious loafing he finds plenty of time for—you guessed it, photography. Now, instead of Ziegfeld show girls, he enjoys himself glorifying local Connecticut lovelies.

In all those years Johnston has not changed. Back in 1918 as a young amateur he had been taking pictures of his friends, specializing even then in photographing beautiful girls. One of his pretty girl subjects knew somebody who knew Florenz Ziegfeld, fabulous producer of the Ziegfeld Follies. Now Ziegfeld was an impulsive and a grandiose man who, when he saw one of Johnston's photographs, summoned the young man to his presence and thereupon offered him the job of official photographer for the Follies.

Being a young man of acumen as well as talent, Johnston, though his heart was certainly thumping violently, was not too overwhelmed by the Ziegfeld largess to impose a condition on the great impressario's proposition. He does not know what divine

Success in advertising illustration followed Johnston's incredible rise to the top in the glamour field. His accounts included Dobbs, Lucky Strike, and Lux. This classic photo was made for Old Gold.

Revealingly adorned figures of Follies' beauties were the basis of Johnston's high repute and his later title, "Mr. Drape." Pictures, like this of Katherine Moylan, carried Johnston credit in periodicals over the world.

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Johnston, excited by his lucrative career, opened a studio in New York's 57th street in 1918. Soon society belles and movie stars—such as the Gish Sisters, above—were utilizing Mr. Drape's flair for capturing charm.

inspiration possessed him at the time, but somehow he managed to tell Ziegfeld that he would accept the job on condition that all photographs published carry the Alfred Cheney Johnston credit line. Ziegfeld agreed. Thereafter every photograph of a voluptuous Ziegfeld beauty printed in the newspapers and magazines of the world carried Johnston's credit line. The demand for free cheesecake was obviously tremendous and in six months the young man was famous.

Lest anyone misread this flight to fame as a fluke, it should be made clear that Johnston delivered the goods. When this miraculous opportunity came he was prepared. He was an excellent photographer with a flair for the kind of *chi chi* that appealed not only to Flo Ziegfeld but to the madcap decade in which he flourished. He produced a product indigenous to the times. It was as if the armistice of 1918 automatically had released the inhibitory bars erected by a defunct era, and Johnston's ornate photographs of the Ziegfeld beauties were harbingers of a new, less modest decade to come. Viewed from the vantage point of this atomic age, however, this impudicity seems rather funnier than felonious.

Revealed through yards of transparent and opaque drapery with which he always has worked, the Ziegfeld girls' figures were made undulatingly plain. Thus draped they assumed provocative postures in pictures whose lighting schemes were skilfully calculated to amplify the girls' already ample endowments. Demand for the pictures spread like wildfire among newspapers and magazines all over the world. Small wonder that Alfred Cheney Johnston became famous within six months after Ziegfeld picked him from

Hollywood, inevitably, bid for Johnston's talents. He took his camera and drapery there in 1920 and became a sensation after he had photographed Mary Pickford, below, and many other silent film stars.

the throng of amateur photographers. Although official history does not say so, Johnston, not Ziegfeld, was the real glorifier of the Ziegfeld girl, whose elaborately draped image Johnston created in metallic silver for all to see.

But Ziegfeld must be credited with being astute in giving Johnston, an unknown amateur, so important a photographic assignment. He had based his decision on a few photographs, among them several of nude girls adorned in drapes, which was the closest one could get to nudity without violating any laws. Johnston's unquestioned flair for the female figure and a certain taste in combining it with draperies in pleasing compositions caught Ziegfeld's eye. Showman that he was, Ziegfeld knew what the public wanted.

In that 1918 autumn, young Johnston, excited by his budding new career, lost no time in renting a studio on the top floor of a building at the corner of Fifty-seventh street and Sixth avenue, with famed artist Neysa McMein as a neighbor. He bought a big 11x14 Century Studio camera to supplant the smaller 5x7 view he had been using as an amateur. With a few necessary props, quantities of draperies and costume jewelry, Johnston was in business. The Ziegfeld girls filled his days and they posed not under spots and floods but sunlight diffused through the studio skylight. Johnston in 1919 was using the natural light to which so many photographers today have but recently returned.

The tide rose rapidly. Soon society women, envious of the Ziegfeld girls' physical charms, began flocking to his studio to be photographed revealingly draped or completely nude—at fabulous prices, of course. It was inevitable that Hollywood would buy this man's photographic talent, and in 1920 he was summoned to the movie capital where he photographed every silent screen star in sight. Today his file of photographs of the pre-sound era is one of the most extensive.

Johnston was something of a sensation in the Hollywood of 1920 where the wiseacres called him, certainly not without justification, *Mr. Drape*. His drapes went with him everywhere and he used them in the most unexpected places. When Tyrone Power came to be photographed, Johnston wrapped a velvet drape around his neck. The re-

Movie actress Helen Costello, whose sister Dolores was equally famous, poses in ballet costume for Johnston. He made the shot with an 11x14 Century Studio camera in which he used—and still uses—glass plates. Circular format was popular then.

Portrait of John Barrymore and daughter, Diana, was made in the 20's, again on an 11 x 14 plate. Johnston always uses orthochromatic film for portraits, whether of men or women. He keeps lighting at a minimum — usually a flood and a spot.

Here is Johnston's glamour technique—1951 version

Model Juliana Benze looks at Johnston's fabulous collection of glamour photographs in the huge barn studio in Oxford, Conn., to which he retired in 1940.

A natural pool is the setting as the model poses in the nude. Johnston is using his 30-year-old British Butcher reflex camera. He strives to make "decorative" pictures—often exhibits them at salons, and scorns use of exposure meters—prefers his own judgment.

sult was a very dramatic *Hamletesque* kind of portrait which, says Johnston, Annabel, Power's wife at the time, prized as the best anyone ever had made of her handsome husband.

Famous people from all over the world came to *Mr. Drape* for their portraits and it wasn't long before he was knee-deep in advertising assignments, being one of the pioneers in that field. His accounts included such national products as Lucky Strike, Old Gold, Woodbury's, Dobbs, Milgrim, Lux, Van Raalte stockings, French Line, Martel brandy, and so on. In photography as well as the theater Johnston made himself a celebrity. He appeared regularly at the most fashionable restaurants and night clubs and his sumptuous new studio at the Hotel Des Artistes was the scene of many a stupendous party at which celebrities mingled with the Ziegfeld beauties Johnston was glorifying in his photographs.

That era, of course, came to an abrupt close with the great depression, and as if by divine plan and as a symbol of finality, Flo Ziegfeld died in 1933 when an unhappy nation already had lost its appetite for such frothy frivolity. But Johnston, no longer dependent on the Ziegfeld harem, carried on for seven more years doing advertising and editorial illustration.

In 1940 he retired to his 14-acre hilltop at Oxford, Conn., whose bucolic tranquility is in startling contrast to the life of a glamour photographer in the New York speakeasy era.

The past, however, has by no means been obliterated. Today Alfred Cheney Johnston, charming and affable, lives among the mementoes of his past triumphs. The huge barn on his property is filled with the furnishings of his plush New York studios. There are the gilded grand piano, the antique grandfather's clock, Italian renaissance marble sculpture, ornate carved wood cabinets and tables, paintings, valuable tapestries and a wealth of *objets d'art*. The big hayloft has been turned into a studio equipped with the very same tapestries, draperies, props and lighting equipment with which he worked through two decades in New York.

Today the glorifier of the Ziegfeld girls likes to photograph nudes outdoors in natural backgrounds and indoors with draperies and tapestries. He remains a glorifier of feminine beauty and is never happier than when he finds a new model to explore with his camera. He is as enthusiastic about photography today as he was thirty years ago. He is an active member of the Hartford County Camera Club and a frequent salon exhibitor as well as judge. He has had one-man shows of his work at the Smithsonian Institution in Washington and in the Atlanta Art Museum.

Any amateur would turn green with envy to see Johnston in retirement. He has equipped the huge barn with automatic central heating, a dressing room with stall shower, a huge reception room, darkroom and workshop, and the big hayloft studio at one end of which he has erected a platform so heavily be-draped that it looks like a stage. On stage is a couch, also heavily be-draped. Here, indeed, in 1951 are the trappings and appurtenances of the Ziegfeld era paradoxically housed on the property of a Puritan New England farm.

To this setting POPULAR PHOTOGRAPHY sent Juliana Benze, well-known streamlined New York model typical of 1951's standard of beauty. Unlike the Ziegfeld girls' cupid bow mouth and long hair, Juliana's lips are full, her hair short, and her eyes orientally made up. We wanted to see (*Continued on page* 101)

Johnston's heavily be-draped studio in the barn's hayloft—equipped with all the appurtenances of his Ziegfeld days—is the scene of second Juliana figure study. The big 11x14 Century View camera is the one he bought in 1918. Note the extremely long cable release.

Here is the model as Johnston portrayed her in his studio. The glorifier of Follies' queens is as enthusiastic about photography today as he was 30 years ago—but now making pictures is his hobby rather than a business.

BEST *of the* PRESS

Judges are happy with their choice as they confer with officials of the Press Photographers Assn. of New York, sponsoring group. Shown are, from left: Osmund Leviness, *New York Daily News*, head of the lensmen's organization; TV singer Snooky Lanson; Faye Emerson; B. G. Davis, president of the Ziff-Davis Publishing Co.; Mayor V. R. Impellitteri; Gene Tierney; Sam Mellor, *New York Post-Home News*; Allen Gelman, president of Elgin-American.

Annual Awards of the Press Photographers Association of New York recognize Gotham's best news pictures of 1950—and the capable newsmen who made them

By OSMUND LEVINESS

President, Press Photographers Association of New York

I'VE NEVER had such tough decisions to make!" This troubled remark, by New York City's Mayor Vincent R. Impellitteri, was echoed repeatedly by his fellow judges as they viewed and evaluated the best of the crop of hundreds of thousands of photographs made in 1950 by New York's corps of press photographers, and specifically by the 215 members of the Press Photographers Association of New York.

The event was the Annual Awards, sponsored each year by the New York press lensmen's group—held this year in the New York offices of the Ziff-Davis Publishing Company. The final selections, appearing as winners for the first time on these pages, will be unveiled formally at the 15th annual exhibit of the 35-year-old press organization. It will be held in conjunction with the National Photographic Show at New York's 71st Regiment Armory from February 22 to 25—sponsored by the Photographic Manufacturers and Distributors Association, Inc.

While, in the past, the judges had been picked largely on the basis of their photo-

Beaten By The Channel earned first place in spot news for Bert Brandt of Acme Newspictures. It shows Shirley May France, covered with grease, sobbing on the chest of her trainer, Harry Boudakian, after her second English Channel swim attempt failed.

Weather, LaGuardia Airport, Wind 94 m.p.h. shows how wind-lashed rain and waters of Flushing Bay wrought havoc at the world's busiest airport. It won an honorable mention in the general news classification for Tom Fitzsimmons of Associated Press.

Prodigal Son took a first in general news for Sam Goldstein of INP. This is Garry Davis (who gave up his U.S. citizenship to become "First Citizen of the World") returning home. Even then, by accident or design, he turns his back on Miss Liberty.

Carl Sandburg, often called "Our National Poet," sits as cartoonist C. D. Batchelor turns sculptor and captures the rugged personality in clay. The shot gave Ben Mancuso of Fotopress a first in features.

The Nose Blows In was named third place winner in the feature class; the photographer is Ed Clarity of the *New York Daily News;* the "schnozzola" is that of Jimmy Durante—as if you didn't know.

Eating Again captured second honors in features for Dick DeMarsico, *World-Telegram-Sun.* Much of the success of the shot, made in a foundling home, lies in the complete *rapport* so evident between the white-robed nun and the well-fed boy.

Night Unto Day depicts Yankee Stadium as the lights go on and the tarpaulin is laid at 3:30 in the afternoon when 57,871 fans are enveloped in darkness at the height of a storm. The photograph brought honorable mention in pictorials to Jack Frank of the *Herald-Tribune*.

A Walk In The Rain, by Nat Fein, also of the *Herald Tribune*, was judged best in the pictorial class. Reflection of the semi-silhouetted figures in the wet pavement enhances the composition.

graphic qualifications, a fresh approach was used this year. It had been pointed out that news photographs were made primarily for the average reader —the non-expert; that the expert tended to develop a professional parochialism sometimes at variance with the reader's criteria.

Why not, it was argued, let intelligent lay people do the judging—people who get their newspapers at newsstands and who represent attitudes springing from the main currents of life?

Politics . . . the arts . . . business. It seemed a likely formula. And, in the opinion of Association officers who watched the judging, it worked out very well, too.

Mayor Impellitteri, as anticipated, seemed to lean on social criteria. From businessman Allen Gelman, president of Elgin-American, one of the nation's leading manufacturers, came the trim, streamlined judgments that stripped photos to their basic elements. Actresses Faye Emerson and Gene Tierney went a mite soft around the edges when confronted by baby and animal shots. Miss Emerson's new husband, radio and television star Skitch Henderson, and TV singer Snooky Lanson responded briskly to human interest and drama, and ran a slight fever when viewing the exciting

M-a-a-a-a shows uninhibited anguish on the face of young Jack Washington, who is celebrating Loyalty Day in Harlem in this way. The candid shot won another first for Nat Fein—in portraits.

collection of sports photographs among the entries.

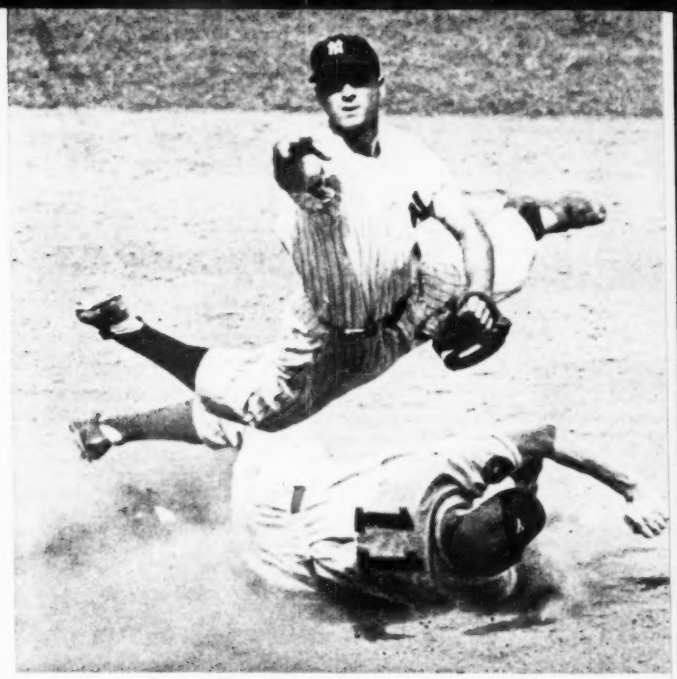
When individual emotional reactions appeared likely to endanger sober judgment, a steadying influence was brought to bear by B. G. Davis, president of the Ziff-Davis Publishing Company and an accomplished photographer. It was he who gave emphasis to such factors as a print's newsworthiness and the photographer's speedy conception, ingenuity, and technical skill.

The Association always has been reluctant to consider the annual selections in terms of a *contest*, involving prizes. Thus, the event is known as the Annual Awards, and recognition—the primary objective—is in the form of plaques. The breakdown is into seven groups—spot news, general news, feature, pictorial, portrait, sports, and sports speedlite.

Each group carries three awards and two honorable mentions—with a plaque for each—except that the feature group rates three honorable mentions. In addition, the *New York Daily News* confers the Harvey Duell Trophy on the spot news winner and the *New* (*Continued on page* 78)

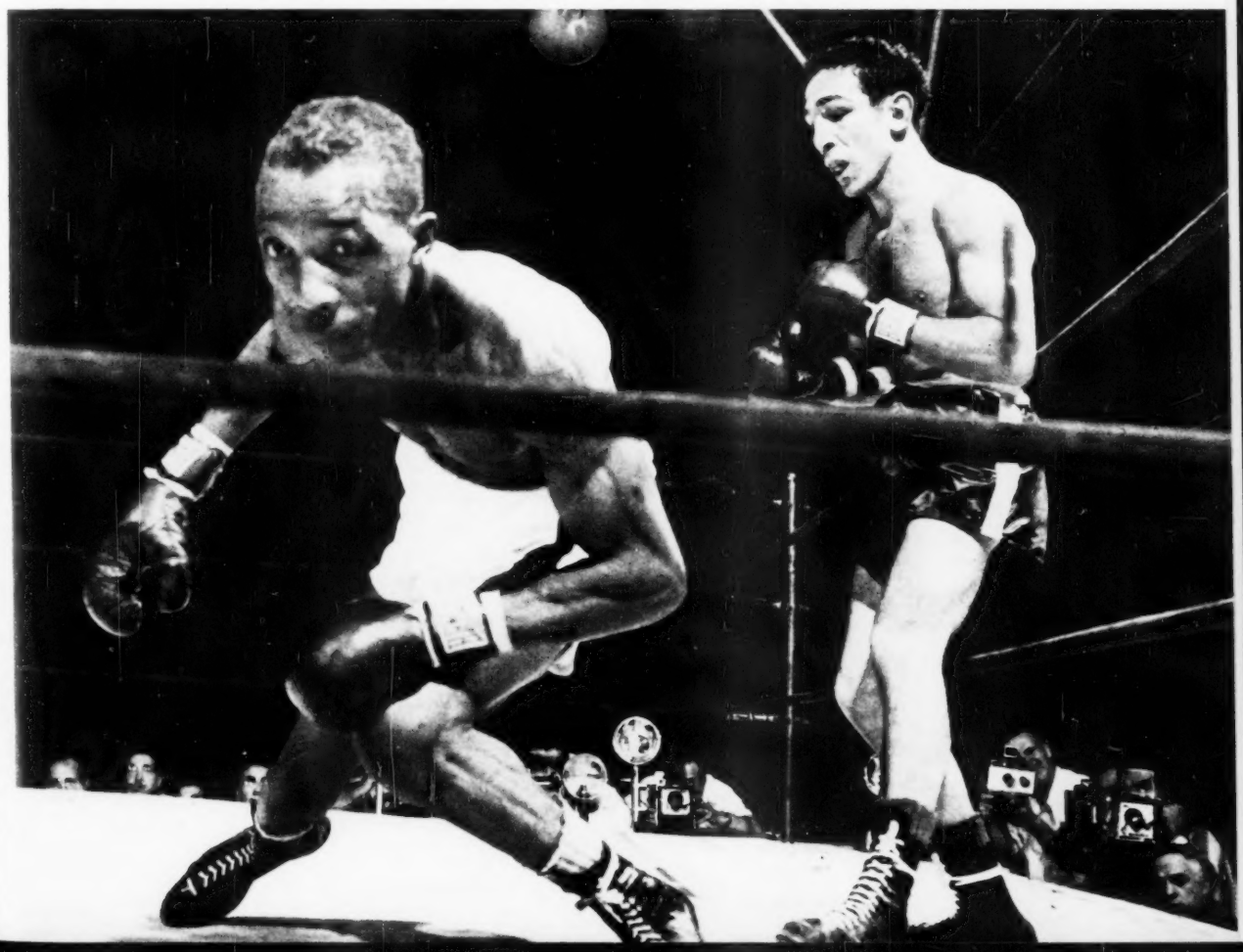
Keep Off The Grass is the work of Anthony Bernato of the *Daily Mirror*. He caught jockey Michael Smithwick taking a spectacular headlong spill when Irish Clown fell on the first jump at Belmont Park. His split-second timing gave Bernato third honors in the sports class.

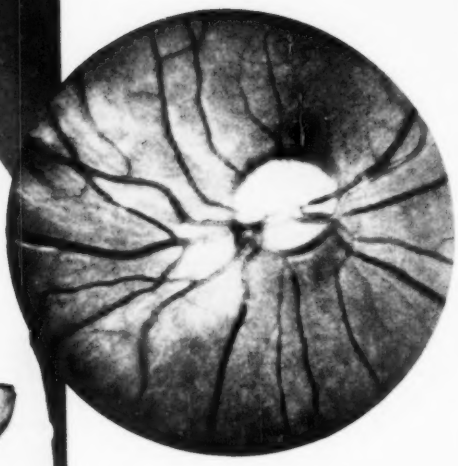
Laughing Boy, with his big smile, helped Robert Kradin of Wide World take third in portraits. The photographer says the chimp wants to live with a fruit peddler—one who deals in bananas.



On The Wing gave honorable mention in sports to John Downey of *The Daily Mirror*. Here Coleman of the Yankees is high in the air above Hitchcock as he pegs to first to complete a double play.

Rubber Legs brought Sam Goldstein more honors—this time second in sports speedlite division. It shows Sandy Sadler going rubber-legged in his battle for the featherweight crown against the title holder, Willie Pep. But he went on to win bout by a technical knockout.





Medical photography gained a new tool in the Bausch and Lomb Retinal Camera, used for diagnoses of systemic ailments as well as diseases of the eye itself.

THE PHOTOGRAPHIC YEAR

A Review of Progress in 1950

By DR. WALTER CLARK, FPSA, FRPS
Kodak Research Laboratories

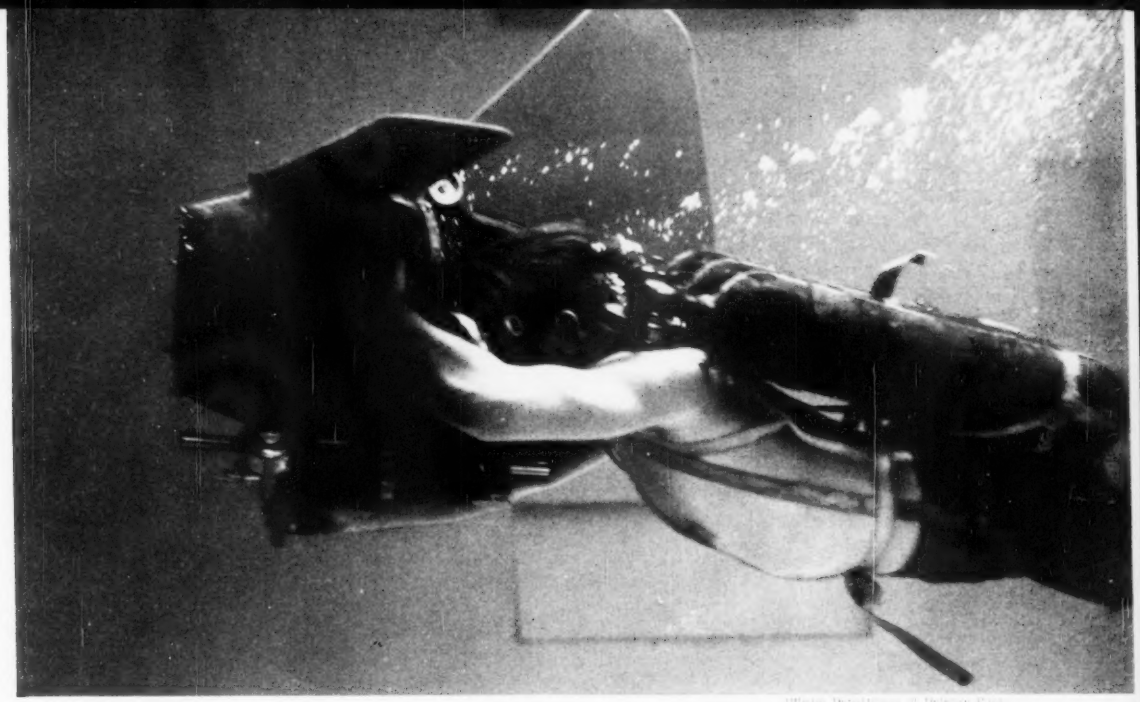
Color set the pace for improvements in materials and equipment; Korea served as a proving ground for military techniques

NOTHING really flashy, but good solid progress—that is how I would describe the course of photographic events in 1950. Color, of course, led the field. Television was the unpredictable runner, but it exercised a lot of influence on the photographic mind. Refinements rather than innovations characterized the developments in equipment.

Photography is a very important military weapon and its influence made itself felt early in the Korean campaign. New or improved techniques, not worked out thoroughly in World War II, were put to the test in the

Merchandising methods in small towns may be revolutionized by devices like the Vis-O-Matic, which projects color pictures on a screen while the customer reclines in a comfortable chair.

Photo by Newton, Ottawa



Official Department of Defense Photo

The Navy's newest underwater movie camera, the Eclair Aquaflex, is built like a submarine. It can be adjusted to float, sink, or remain suspended while the photographer swims with it and carries his own air supply on his back.

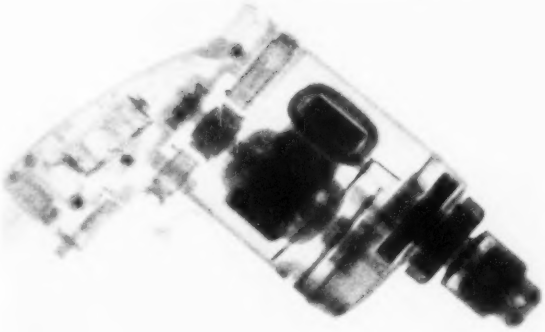
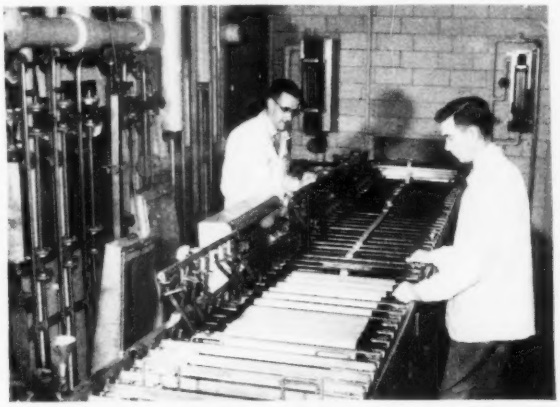


Photo by Los Alamos Scientific Laboratory

Radiographs resembling X rays reveal the structure of objects like this electric drill, without taking them apart.



Ektacolor Print Film, new positive transparency material, is developed in 18-inch widths for use in the Kodak Colorama.

Korean theater. With rehabilitation in Europe, the manufacture of equipment and materials was in full swing, although it seems that we, rather than the Europeans, benefit. In general, however, the increased demand for photographic products is world-wide.

Believe it or not, a survey has shown that about 26 million families, or about one-half of those in the United States, take still pictures and, as would be expected, those families with children own more cameras than those without. Women buy most of the film for box and folding cameras—and they buy most of it in drugstores—while men buy most of the film for the more advanced outfits.

The Kodak Colorama at Grand Central Terminal in New York City is by far the most spectacular color photograph ever produced, and represents progress not only in the use of large color transparencies for advertising and display, but also because it uses new color materials and novel techniques. The original photographs are made on Ektacolor sheet film, which gives a color negative, and are enlarged about 44 times, strip-wise onto a wide roll of special color positive film, which is processed as a 700-foot length in a continuous color processing machine. After the whole roll is developed, it is cut into 18-foot strips which are matched and assembled side-by-side, and edge spliced to form one continuous sheet, 18x60 feet. It makes an impressive display.

Film similar to that on which the Colorama transparencies are made was put out in the fall under the name, Kodak Ektacolor Print Film. It is designed for making color transparencies from negatives on Ektacolor Film, Type B, without the need for any masking steps for color correction. It is processed at 75 F. in the same chemicals as are used for Ektacolor film. Its introduction widens the scope of an Ektacolor (*Continued on page* 106)

For the pursuit of color

DIFFERENT subjects call for different treatments. That's why it's almost essential to carry one camera for black-and-white and another camera for color. Either the Kodak Pony 135 Camera or the Kodak Pony 828 Camera is perfect as an "extra camera" for color. Compact miniatures—modern in design—both have fine Lumenized Kodak Anastor *f* 4.5 Lenses corrected for color and definition . . . and Flash 200 Shutters with "synch" built in. It's a "lot of camera" for such a modest price. Whether you own one camera or five, the "Pony" is just right for color or wherever a miniature is desired. The "Pony 135" . . . $34.75; the "Pony 828" . . . only $29.95.

DETAILS: Lumenized 51mm. Kodak Anastor *f* 4.5 Lenses focus to 2½ feet; Kodak Flash 200 Shutters, 1/25 to 1/200 and "B," cocking type, lock until telescopic lens barrel is fully extended. Enclosed view finder. Body shutter release. "Average" Kodachrome settings marked in red. Pony 135, with automatic film stop and exposure counter, takes 35mm. (24 x 36mm.) film, 20 or 36 exposures; Pony 828, 8 exposures, 28 x 40mm. Kodak Flasholder with Flashguard for both cameras, $11.50. Case, cable release, and lens attachments are other accessories available.

Prices include Federal Tax.

For captured color

For the photographer who has a great number of color slides, the Kodaslide Table Viewer, 4X, is ideal for arranging and editing purposes. It's fine for taking those quick looks at certain slides without having to turn out the lights and set up projector and screen. Images are enlarged over four times in size. Pictures are radiant and sharp because of the new Day-View screen and fine optical system. Lens is the superb, three-element, Lumenized Kodak Projection Ektanon Lens, 50mm. *f*3.5. Other features include: heat-absorbing glass for protecting transparencies; three projection mirrors; convection cooling; two condensers; and focusing knob. Operates on AC-DC, 100 to 125 volts. $47.50.

CARRYING CASE is handy for carrying and protecting viewer. Made especially for the Kodaslide Table Viewer, 4X; viewer can be left attached to bottom section while in use. Case has long-wearing Kodadur covering and is finely fitted. Cover section has space for Kodaslide Compartment File and spare lamp. List Price, $14.50.

Prices subject to change without notice. Consult your Kodak dealer.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
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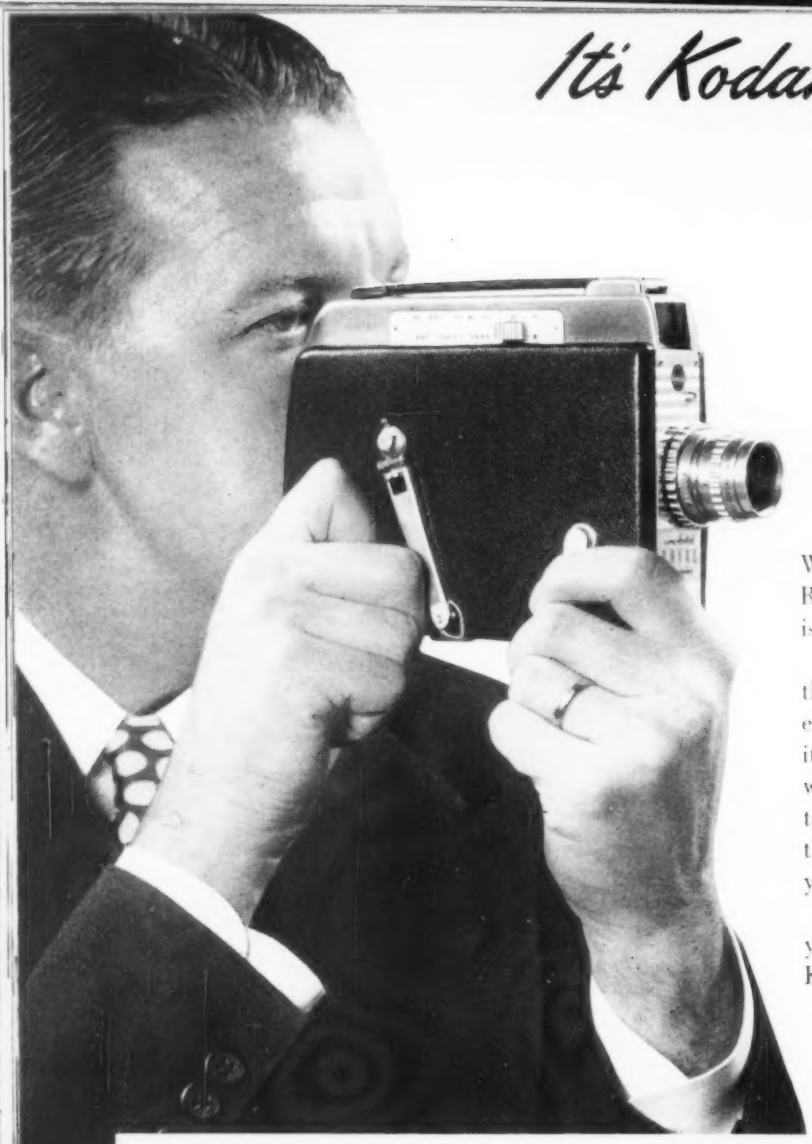

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The weight is right, the shape is right, the action is just right to make "shooting" easy and effective. And when you examine its construction and its superb lens . . . when you try it out, you'll be doubly certain that it was made for you, to give you the finest, simplest 16mm. motion pictures you have ever filmed.

Look over the features . . . then ask your Kodak dealer to show you the Cine-Kodak Royal Magazine Camera.

EASTMAN KODAK COMPANY
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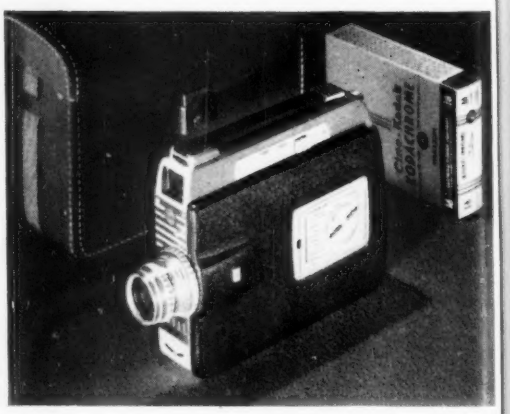
FEATURES

Lens: Kodak Cine Ektar, 25mm. *f*/1.9 (Lumenized); focus scale—12 inches to infinity. ***Speeds:*** 16, 24, and 64 (slow-motion) frames per second. ***Controls:*** Three-way exposure release—run, continuous-run, or single frame; Cine-Kodak Universal Guide for proper exposure calculation; footage indicator; motor lock to prevent accidental exposure; speed-control setting. ***View Finder:*** Eye-level, enclosed; adjustable for standard, wide-angle, and telephoto lenses; parallax-correction indicators. ***Loading:*** Instant slip-in loading with 50-foot magazines of 16mm. Kodachrome or black-and-white film. ***Motor:*** Spring-driven, governor-controlled; single winding pulls 10 feet of film. ***Construction:*** Die-cast aluminum, with black morocco-grain Kodadur covering; fittings of brushed aluminum. ***Size and Weight:*** 6¼ x 5¼ x 2 inches; 2⅞ pounds. ***Accessories:*** Choice of eleven accessory Kodak Cine Ektar and Kodak Cine Ektanon Lenses—from 15mm. *f*/2.5 (wide angle) to 152mm. *f*/4.0 (telephoto); Cine-Kodak Titler; Kodak Combination Lens Attachments; Cine-Kodak Compartment Case. ***List Price:*** $192.50, including Federal Tax. Price subject to change without notice.



Kodak
TRADE-MARK

TOOLS & TECHNIQUES

By NORMAN C. LIPTON

A round-up of recent developments and significant trends

Ektacolor in Graphic Arts. In his feature article on Kodak's versatile Ektacolor negative film in POPULAR PHOTOGRAPHY for January, Carlton Dunn expressed surprise at Eastman's reluctance to recommend the processed Ektacolor negative as a substitute for separation negatives in photomechanical color reproduction. Eastman's literature had extolled the virtues of Ektacolor negatives as a starting point for Dye Transfer Prints from which separation negatives could be made for photomechanical reproduction. All this has changed now. Eastman's latest Graphic Arts Information booklet, *Photomechanical Reproduction of Kodak Ektacolor Negatives*, dwells at great length on techniques for making continuous tone separation positives directly from Ektacolor negatives, including four different methods for preparing the black printer. Apparently, the availability of Ektacolor Print Film for the preparation of a color guide in the form of positive full-color transparencies has made direct Ektacolor separation much more practical than in the past. The booklet, which is punched to fit the Kodak Photographic Notebook, is available free from the Graphic Arts Sales Division of the Eastman Kodak Company, Rochester 4, New York.

"Magnetic" High-Speed Shutter. In August 1949, we described an electro-optic shutter based on the Kerr Cell which Dr. A. M. Zarem of the Stanford Research Institute had demonstrated before the New York convention of the SMPTE. A high-speed still photography tool with a maximum speed of 1/25,000,000 second, the Zarem shutter consisted of a cylindrical container of nitrobenzine with "crossed" polarizing filters at either end and a pair of flat transparent electrodes from a high-voltage power supply immersed in the liquid. Application of electric current made the nitrobenzine optically bi-refringent so that incident light passed through the otherwise opaque axis of the cylinder. This equipment has not found its place among the everyday tools of analytic high-speed photography because of several inherent shortcomings of the Kerr Cell—mainly, the small linear aperture and very narrow acceptance angle of the complete optical system; and, to a lesser extent, the excessive weight, bulk, and cost of the power supply.

These difficulties seem to have been side-stepped by a new *magneto*-optic shutter, the "Rapatronic," which was developed by Edgerton, Germeshausen, and Grier of Boston and demonstrated by Dr. Harold E. Edgerton and Charles W. Wyckoff at the recent Lake Placid meeting of the SMPTE. The Rapatronic shutter, which may be placed either before or behind any conventional camera lens, affords an acceptance angle in excess of 30 degrees with an aperture in the useful range for high-speed still photography. It can be operated from 110-volt a-c house lines with a powerpack of only 50 pounds (no heavier than that of the average studio-type speedlight unit). Though its optimum performance is in the 2 to 20 microsecond exposure range (1/500,000 to 1/50,000 sec), the Rapatronic shutter solves the vast majority of technical problems where the action-stopping qualities of electronic flash can't be fully or easily exploited. It provides a simple approach to brilliant subjects like explosions whose own light is intense enough for adequate exposure. It is also useful in analyzing transient events or subjects of moderate brilliance whose inherent luminescence interferes with "speedlight" exposures in normal high-speed practice.

Operation of the Rapatronic shutter is based upon the Faraday effect—the rotation of the plane of polarization of light traversing dense glass in a magnetic field. The unit consists of three sheets of light-polarizing material (HN-23 Polaroid) cemented between thick disks of extra-dense, strain-free flint glass, with a coil of wire (connected to an electrical power supply) wound around the cylindrical "sandwich." The plane of polarization of the central disk is at right angles to the planes of the two end disks, permitting only one billionth of the incident light to pass through the shutter when the magnetic field is not applied. A magnetic field created in the coil by a simple pulse generator produces the necessary rotation of the polarized light beam. As soon as the magnetic field is applied, the plane of polarized light leaving the first polarizer rotates to pass the second and the third.

Odds & Ends. Metal masking devices to permit either two or four exposures to be made on a single sheet of film or two 24x36-mm "slide frames" on a single 120 roll-film frame are being offered by R. M. Daly, P.O. Box 91, New York 23. Equipment fits Graphic sheet-film holders in the $2\frac{1}{4}$x$3\frac{1}{4}$, $3\frac{1}{4}$x$4\frac{1}{4}$, and 4x5 sizes; also Graflex and Suydam 120 roll-film adapters for Graphic cameras. Priced from $3.25 to $3.95.

. . . The first larger-than-miniature camera to feature a prismatic viewing device that permits the groundglass screen image to be viewed right-side-up and unreversed is the new Primar-Reflex II now being imported and distributed by Ercona Camera Corp. of New York. A single-lens reflex camera, the Primar-Reflex II makes 12, $2\frac{1}{4}$x$2\frac{1}{4}$-inch pictures on 120 rollfilm and may be focused with its normal groundglass screen at waist-level.

Polaroid Corp. declares rumors reported here last month about a one-minute color process for this June "are baseless . . . Even if defense work doesn't interfere it is years away."—

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35mmx100 DuPont 3 .90 ea. 3 for $2.50
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CAMERA CLUBS

By WHIT HILLYER

Salons for Exchange

With the print-making season in full swing, several clubs have advised that they are ready and willing to exchange traveling salons.

The *Chubu Nippon Shashin Kyokai* (Central Japan Photographic Society) would like to trade shows with interested clubs anywhere in the world. With a total membership of around 500, this group includes several accomplished pictorialists and is especially eager to see color work. Correspondence can be addressed to Shinzo Ito, Chubu Nippon Press, Nagoya, Japan; or to David A. Ward, Tokai-Hokuriku Civil Affairs Region, APO 719, % Postmaster, San Francisco.

Pocono Camera Club has a 25-print show available. Address correspondence to Irving Sommer, 286 N. Courtland St., East Stroudsburg, Pa.

Shebaygan Camera Club has a 30-print show in circulation, but is anxious to make additional bookings. Write to Paul Jacobi, 305 Church St., Kohler, Wis.

Glenwood Camera Club has several open dates for its road show. Exhibition periods extend from two weeks to a month, and further details can be obtained from Keith S. Phillips, in care of the club, at 2229 Germantown Ave., Philadelphia 40, Pa.

Shelbyville Camera Club would like to complete the itinerary for its traveling salon, which originates at Shelbyville, Del. Club secretary is Homer Littleton, 23 Vine St., Berlin, Md.

Change of Club Name

Formerly known as the Wells Camera Club of Boston, the *Goodwill Camera Club* requests that mail henceforth be addressed to it at 27 Conway St., Boston 16, Mass. Secretary is Miss Mary Henley.

Help the Wounded Vets!

We can think of no project more worthy of your active support than the Volunteer Service Photographers. This non-profit group for several years has been instructing hospitalized veterans—paraplegics and others—in various phases of photographic work. Cash donations or membership dues are especially welcome, of course, regardless of size. Equipment and materials can be put to excellent use, too. Matte prints, any subject, any size, are needed for hand coloring. Act now, and get further particulars from Volunteer Service Photographers, 292 Madison Ave., New York, N. Y.

Sanchez Made Life Member of Miniature Camera Club

At an overflow meeting of the club, whose ranks were augmented for the occasion by many of greater New York's photographic elite, Carl Sanchez, Jr., AFSA, ARPS, recently was made an honorary life member of *Miniature Camera Club of New York*. Preceding the presentation of an illuminated scroll, Sanchez was "judged" by pictorialist Barbara Green in the time-honored manner, being rated highly as to "subject matter, composition, and technique."

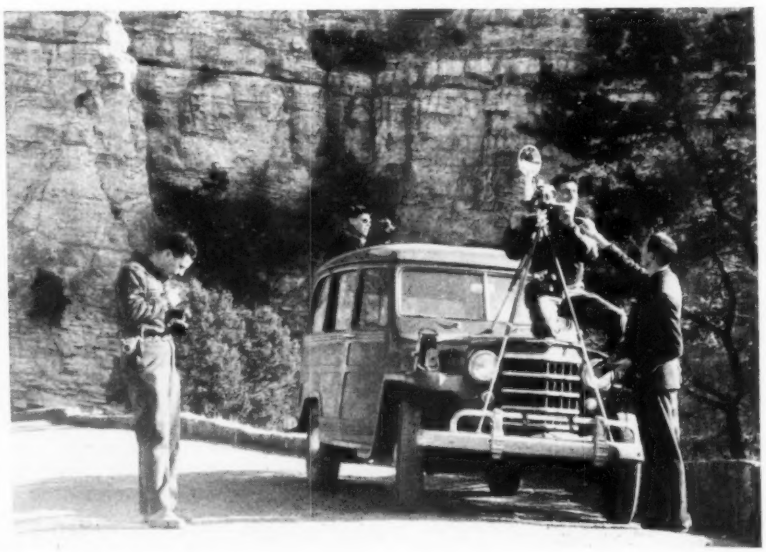
Entering amateur photography in 1922, under the tutelage of William Zerbe, Sanchez rapidly became an outstanding salon exhibitor, and ultimately rendered outstanding service in helping others to make fine pictures and in furthering the cause of organized amateur photography. In addition to being a member of *Miniature*, he is president of *Pictorial Photographers of America*, and a member of *Gold Table Society* and of the *Metropolitan Camera Club Council's* advisory board.

We Hear . . .

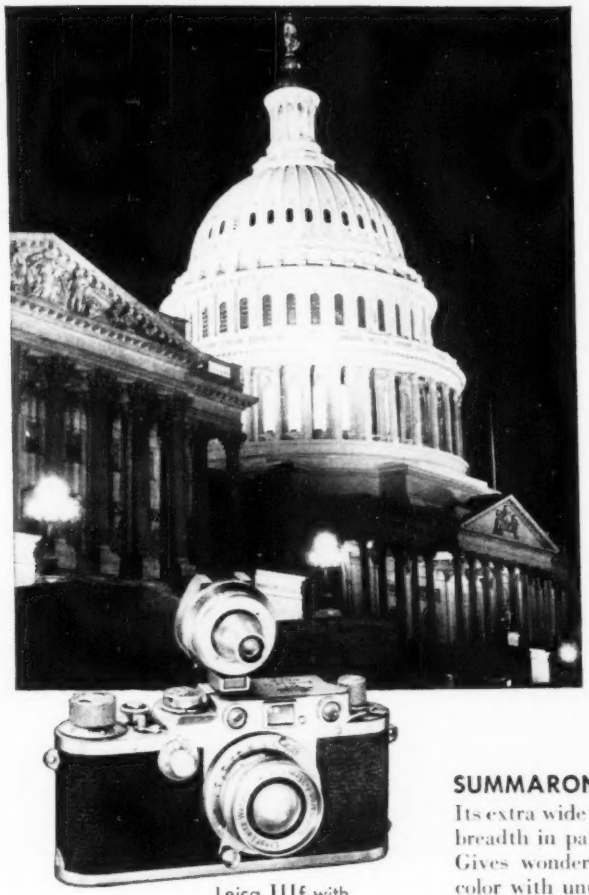
THAT a particularly capable jury will evaluate entries in the Third International Salon of the *New York Color Slide Club* in April. The judges will be Helen C. Manzer, AFSA, Victor H. Scales, Hon. AFSA, and Ivan Dmitri.

Boston Camera Club was a bit late in letting us know about its "Advanced Control Course," but those in the Boston area still can get in on the last one or two sessions, and I'd recommend doing so. On February 8, Whit Standish, FPSA, discusses the enabling of prints and dye retouching; on February 15, Dick Cartwright, AFSA, holds forth on mediabrome and the reduction of prints with ferricyanide. Club headquarters are at 351A Newbury St.

I've sweated and cussed plenty at some of the TV programs which have invaded my family circle. "Anybody," I've claimed on several occasions, "could do a better job than *that!*" So came the night, not long since, when with two cronies on the Pop Photo staff, and others, I found myself facing the camera and the mike in a Chicago television studio. . . . Well, the adrenalin finally brought me around, and they tell me I'll be back to normal in another month or so. And I really *like* this white hair fellows. But from here on in I'll stay at the receiving end of video, thanks, and like whatever they dish up from the fortite chambers. ►



Field trips with all the trimmings are enjoyed by members of the Oklahoma Baptist University camera clubbers, shown above on a tour to Cave of the Winds near Colorado Springs, Colo. Left to right: Archie Farmer, Bill O'Rork, Lynn Barry, and Don Jackson.



CAPITOL NIGHT

. . . Leica photo by Julius Huisgen, New York City taken in Washington, D. C. with Summaron 35mm. lens at f/5.6; 30 second exposure

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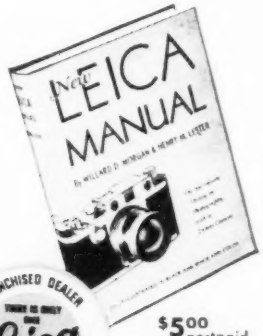

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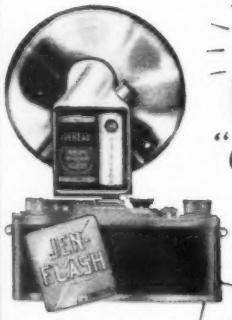

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BEST of the Press

(*Continued from page* 68)

York Daily Mirror sponsors the Izzy Kaplan Memorial Trophy for number one in the sports class.

There have been notable achievements this year. Nat Fein, ace lensman for the *New York Herald-Tribune*, took first award in both pictorial and portrait classes. Sam Goldstein, International News Photos, took first and third in general news, and second in sports speedlite. In sports speedlite, Mathew Zimmerman, Associated Press, was awarded first and third and an honorable mention. Robert Kradin, Wide World Photos, garnered a third and an honorable mention in portraits, and an honorable mention in features.

The general excellence of the entries has again proved sharply what the boys have been saying all along—that news photography has long since outlived the picture-grabbing era and has emerged as a skilled profession and as a mature, flexible and vigorous art.

Governor Thomas E. Dewey is scheduled to present the plaque awards to the winners at appropriate ceremonies to be held in conjunction with the National Photographic Show in New York City in February.

Winners in the various classifications are:

SPOT NEWS: 1. Bert Brandt, Acme Newspictures; 2. Jack O'Brien, *Journal-American*; 3. Arthur Sarno, *Mirror*; Honorable mention: Seymour S. Zolotorote, *Journal-American*; George Torrie, *Daily News*.

GENERAL NEWS: 1. Sam Goldstein, International News Photos; 2. Arthur Edgar, *Daily News*; 3. Sam Goldstein, International News Photos; Honorable mention: William J. Wallace, *Daily News*; Tom Fitzsimmons, Associated Press.

FEATURE: 1. Ben Mancuso, Fotopress; 2. Dick DeMarsico, *World-Telegram-Sun*; 3. Ed Clarity, *Daily News*; Honorable mention: Albert Revenna, *World-Telegram-Sun*; Robert Kradin, Wide World Photos; Sam Falk, *Times*.

PICTORIAL: 1. Nat Fein, *Herald-Tribune*; 2. Morris Gordon, *WE* Magazine (Western Electric); 3. Edward Jerry, Acme Newspictures; Honorable mention: Jack Frank, *Herald-Tribune*; Ted Kell, *Herald-Tribune*.

PORTRAIT: 1. Nat Fein, *Herald-Tribune*; 2. Irving Haberman, Columbia Broadcasting System; 3. Robert Kradin, Wide World Photos; Honorable mention: Robert Kradin, Wide World Photos; Morris Gordon, *WE* Magazine.

SPORTS: 1. Jack Frank, *Herald-Tribune*; 2. Wilfred Morgan, *Daily News*; 3. Anthony Bernato, *Daily Mirror*; Honorable mention: John Lindsay, Associated Press; John Downey, *Daily Mirror*.

SPORTS SPEEDLITE: 1. Mathew Zimmerman, Associated Press; 2. Sam Goldstein, International News Photos; 3. Mathew Zimmerman, Associated Press; Honorable mention: Mathew Zimmerman, Associated Press; Andrew Lopez, Acme Newspictures.—

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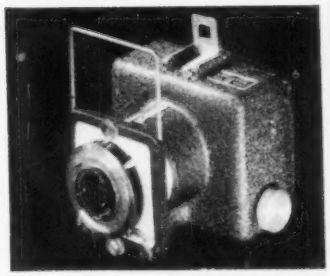

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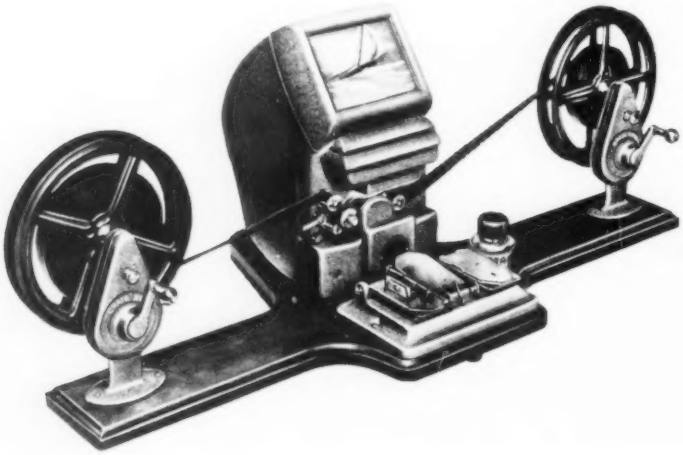

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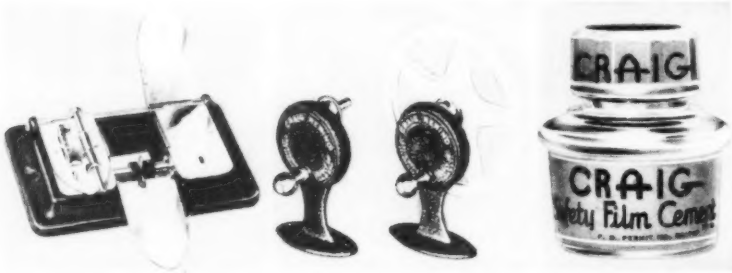

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TIPS ON *Tempo*

By C. O. MIEUX
Photographs by Earle W. Brown and Douglas Ludgate Keen

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Fast action, as exemplified by this motorcycle rider, seems even faster if the scenes are short and staccato-like—jumping from racer to racer, from close-up to medium shot.

HOW many times have you been reminded about the basic shooting positions of movie making? Plenty, I'll bet, and it's a good idea to have someone remind us from time to time so that we can stay on the right path. By doing so, we produce home movies which are of interest to persons other than our immediate families. However, there is more to movie making than the basic long, medium, and close-up shots. One requisite in particular that many cine amateurs need reminding about is the *pacing* of movie sequences.

Proper pacing can be controlled by governing scene length—either in taking or in editing later. Obviously, each scene in a sequence cannot be of the same length—some scenes should be long because more time is required for the viewer to gather the full import; other scenes can be short because their meaning can be encompassed in fewer seconds. For instance, an establishing shot of a sail boat race (such as that illustrated at the bottom of this page) might run on the screen for ten seconds—while the audience leisurely takes in the two persons on the shore, the boats near the horizon, and the scene-framing trees. Scenes showing the start of the race might need only five seconds—the shot of the judges firing the starting cannon could be done in three seconds. Such variation in scene length adds interest and prevents weariness on the part of the audience.

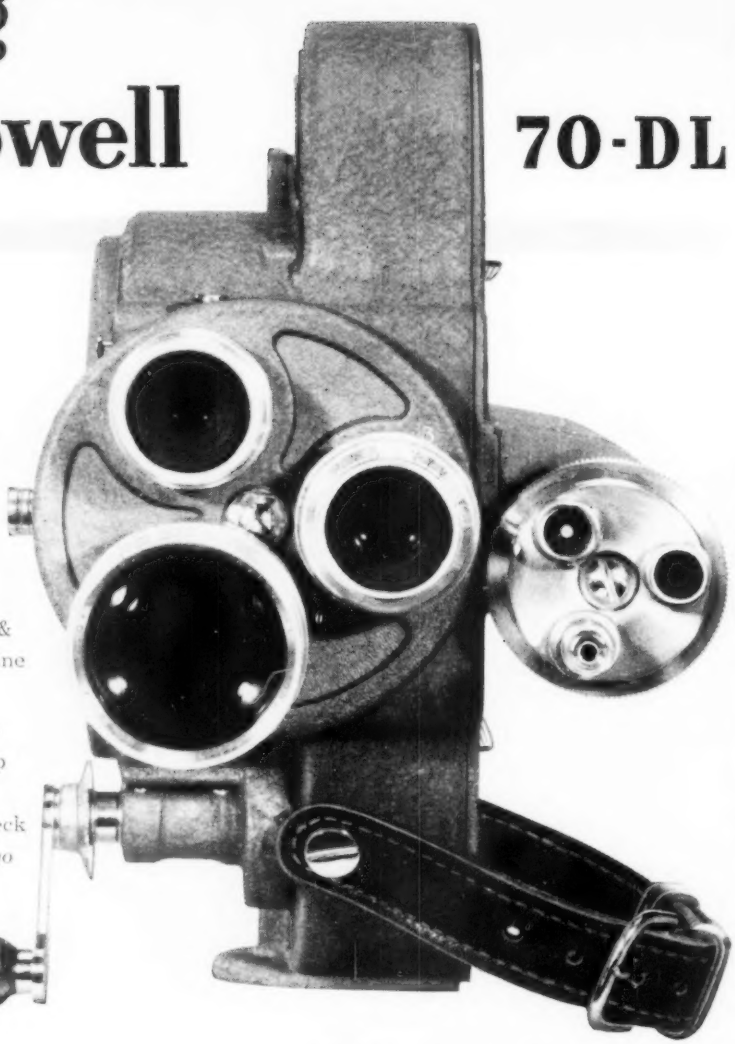
Feeling of complacency in this shot is augmented by using long-length scenes. As action increases, scene length is cut.

Moreover, long scenes and short scenes can be used to serve an additional purpose—and here is where *tempo* comes in. A series of long scenes helps to augment the idea of slow-moving action, complacency, serenity—exemplified by beautiful scenics, harmonious associations, tender love scenes. But when you want to speed up the action, show conflict, bring the story to an emotional peak, then you will want to use a series of short staccato scenes to increase the pace. They do for movies what short, crisp sentences do for speech.

In our boat race sequence, then, as the finish line nears, you will increase the impact if you cut your scenes shorter and shorter until you get down to two-second shots of the emotion-strained faces of the two leading helmsmen, a quick shot of the finish, and then a longer shot of the cheering group on the winning ship as the tension eases and they congratulate each other all around.

Review your earlier movies once again with *pacing* in mind. Chances are that you will find some scenes that can be shortened to add emphasis to later scenes and to increase the overall impact of the sequence. Keep this in mind too when you next place your movie camera on a tripod to shoot a scene. In other words, be *tempo* conscious all during your movie shooting.—

announcing
Bell & Howell 70-DL



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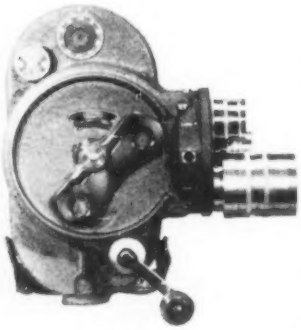

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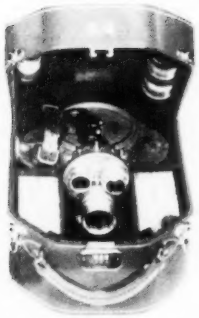

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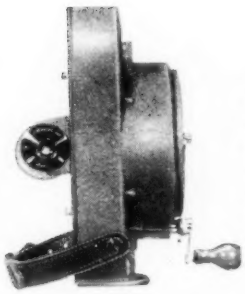

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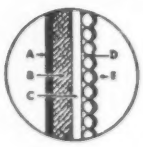

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NEW HOME MOVIES

BICYCLE SAFETY. 1 reel, 16-mm black-and-white sound. Rental price available upon request; sale $40. Young America Films, Inc., 18 E. 41st St., New York 17, N. Y.

Bicycling is fun, but it entails certain responsibilities on the part of the bicyclist to: maintain the bike in good mechanical condition, obey traffic rules, help guard the safety of others. The film then proceeds to show how a proper mechanical inspection of the bike is carried out, what important accessory equipment it should have, and demonstrates and explains the important rules of the road and other safety practices.

OFFICE ETIQUETTE. 1½ reels, 16-mm black-and-white sound. Rental for one to three days $3.50; sale $63. Encyclopedia Britannica Films, Inc., Wilmette, Ill.

This film approaches the problem of proper business behavior by emphasizing four basic rules: know your job; enjoy it; enjoy your fellow employes; and be considerate of your employer. These rules are delineated through the progress of a young girl in her first job.

WONDER JET. 2 reels 19 min., 16-mm black-and-white sound. Rental $2.50; sale price available upon request. British Information Services, 39 S. LaSalle St., Chicago 3, Ill.

This film gives an account of developments in the field of jet propulsion and their importance and potentialities to Britain and the world. Air Commodore Sir Frank Whittle and a team of scientists worked unceasingly for 18 years and here they re-enact the highlights of their early successes and failures. Animated drawings explain the principles of jet turbine engines, and the application is vividly illustrated in the air, on land and at sea.

OUT OF A CHINESE PAINTING BRUSH. 1 reel, 10 min., 16-mm color sound—rental $5. 1 reel, 15 min., color silent—rental $3. Association Films, Inc., 35 W. 45th St., New York 19, N. Y.

Close-up shots of the brush of Chinese artist, Chang Shu Chai, are shown in this film. Graceful birds and delicate flowers are painted with a few swift strokes of the brush, using the Chinese method of applying several colors with the same brush at the same time.

MARK TWAIN. 1 reel, 16-mm black-and-white. Rental $2. Association Films, Inc., 35 W. 45th St., New York 19, N. Y.

This film brings to the screen the life of the great humorist, how he found his fortune writing enduring stories full of wit and homely philosophy, based on the wealth of lore and tall tales which came out of the rough frontier life on the Mississippi.

MINE EYES HAVE SEEN THE GLORY. 1 reel, 16-mm color, sound. Rental $2.50. Institutional Cinema Service, Inc., 1560 Broadway, New York 19, N. Y.

Franklin D. Roosevelt's D-Day prayer is vividly brought forth in this film. Scenes depicting the havoc and terrors of war are seen in a kaleidoscopic photomontage.

ALGIERS. 11 reels 16-mm black-and-white sound. Rental $12.50. Institutional Cinema Service, Inc., 1560 Broadway, New York 19, N. Y.

Charles Boyer, Hedy LaMarr, Alan Hale and Gene Lockhart star in this exciting film. An international jewel thief falls in love with an exotic beautiful tourist from a different world than this.

FOR LOVE OF YOU. 16-mm black-and-white sound. Rental $12.50. Ideal Pictures Corp., 58 E. South Water, Chicago 1, Ill.

Frank Forrest and Diana Napier are featured in this operatic feature. Beautifully blended music and story with melodies from "Othello," "The Pearl Fishers," "Pagliacci," and "Tales of Hoffman."

SHARK ON THE LINE. 8-mm & 16-mm black-and-white silent, 16-mm sound. Sale, 8-mm $5.50; 16-mm silent $8.75; 16-mm sound $17.50. Sterling Films, Inc., 316 W. 57th St., New York 19, N. Y.

As the title indicates, this film takes the viewer out to the deep blue water, where man-eating sharks lurk below the surface. In a "rip-snorting" battle, a large shark pits its strength and ferocity against the rod, reel, line and muscle-power of the fisherman.

IMPORTANCE OF GOALS. 19-min., 16-mm black-and-white sound. Sale $95. McGraw Hill Book Co., Inc., Text-Film Dept., 330 W 42nd St., New York 18, N. Y.

In following the case of 13-year-old Tommy, this film explores the principle that all education is essentially a process of attaining basic, meaningful goals—something to work toward—something translated in terms of young minds and young desires—which can spell the difference between eager interested students and those for whom school is boring and dull.

AMATEUR SCREEN NOTES

Bernard Silver, new general sales manager of Excel Movie Products, Inc., 853 Dundee Ave., Elgin, Ill., announces price reduction of Excel home movies. New retail prices are: 16-mm and 8-mm 50 ft., $1.75; 16-mm and 8-mm 100 ft., $2.75; 16-mm and 8-mm 200 ft., $5.50. For additional information write directly to Excel.

* * *

The National Committee on Films for Safety has awarded "Honorable Mention" to Young America Films, 18 E. 41st St., New York City, for their 16-mm sound film, "Cooking: Kitchen Safety." The film is one of a series of four films on cooking, recently released by YAF.

* * *

A descriptive catalog of available films and related aids on human relations and supervisory practices has been prepared by Film Research Associates, 125 W. 52nd St., New York City. Besides listing details on 144 syndicated and special-purpose audio-visual training aids, this "Guide to Motion Pictures, Slidefilms and Recordings for Improving Human Relations and Supervisory Techniques," contains a preface on effective use of audio-visual methods by Dr. Louis S. Goodman, FRA's executive director. The guide is being distributed without charge to service members of the Associates. Non-members may purchase it for $1.50 by writing to FRA.

* * *

Encyclopaedia Britannica Films, 20 N. Wacker Dr., Chicago 6, Ill., have completed their twentieth year as producers of 16-mm sound educational films. The release of 36 new classroom motion pictures and 24 filmstrips in addition to the production of 21 foreign language versions in French, German, and Swedish, and 13 general audience short films, marked the production record for 1949. The year's production increased the total number of sound education films now in the EBF library to 330.

* * *

Young America Films, Inc., 18 E. 41st St., New York City, announces the release of three new color filmstrips for music classes, under the series title, "The Musical Forest." Presenting a fantasy about a magical forest and the interesting animals who live in it, the filmstrips tell the young student a story of how our musical scale might have developed. The series may be purchased at $16.50, including a teacher's guide and the new YAF file box.

Production has begun on a documentary film for the International Acetylene Association. The two-reel color motion picture is being produced by Transfilm, Inc., 35 W. 45th St., New York City, and describes the basic story of the Oxy-acetylene flame and shows the development of welding as an industrial process.

* * *

Cornell Films of 1501 Broadway, Rm. 1501, New York City, announces the acquisition of exclusive 16-mm film and television rights to the feature, "The Story of the Pope." This picture tells the story of the present Pontiff, Pope Pius XII, covering his life in detail, from childhood until today. The introduction is given by Francis Cardinal Spellman, and narrated by the Rt. Rev. M'Sgr. Fulton J. Sheen.

* * *

Three-volume editions of "Film Selection Guides," correlating the use of 332 of America's most widely used textbooks with 382 16-mm sound educational films and 60 filmstrips have been completed by Encyclopaedia Britannica Films, 1150 Wilmette Ave.,

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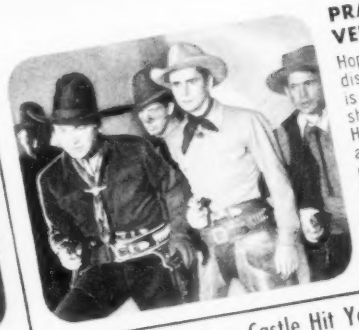
Losses of cattle cause a deadly feud between two ranchers which ends when Hopalong discovers the branding iron trick of crafty rustlers. When the gang hideout is found, Hoppy daringly climbs a towering cliff to attack from the rear! His blazing guns end a thrilling battle on dangerous mountain crags!



PRAIRIE VENGEANCE

Hopalong's pal, Johnnie, disappears after he is falsely accused of a shooting and robbery. Hoppy hunts for Johnnie and his shrewd work discloses his hideout. Together, they prove his innocence and battle the real criminals to a finish in an unforgettable climax!

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When El Toro, notorious bandit, crosses the border and saves Hopalong Cassidy from quicksand, Hoppy learns that the bandit's little boy has been kidnapped. On El Toro's promise to return home, Cassidy risks his life in a thrilling and successful exploit that saves the boy and reforms a famous outlaw!

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A Really Improved Screen Fabric

The new "Vyna-Flect" screen fabric is made by an exclusive Radiant process. Millions of tiny mirror-like beads *reflect* light instead of absorbing it—which assures you the brightest, clearest pictures. This surface is *mildew-proof* and *washable*, so that you always have a perfect projection surface.

Send for FREE BOOK

"More Brilliant Projection"

crammed with practical information on how to get the best projection under all conditions. At the same time we will send you a sample of the new Radiant "Vyna-Flect" screen fabric so you can see how much better your pictures look on this miracle fabric. Radiant Mfg. Corp., 1216 S. Talman, Chicago 8.

RADIANT

PROJECTION SCREENS

Wilmette, Ill. The guides provide teachers with complete unit-by-unit listings of each of the textbooks and list the EBFilms which are correlated with each of these units; the first volume is for primary and elementary grades; the second for junior and senior high school science courses; and the third covers junior and senior high school books and films on social studies. The primary guide sells for $1.50; the guides on science and social studies are $1 each. The set of three may be obtained for $3.

Photographic Device Measures Radioactivity

An "atomic dosimeter" that uses the basic principles of the Polaroid "picture-in-a-minute" camera to determine the extent to which an individual has been exposed to atomic radiation, was recently announced by the Department of Defense. The small metal case of the dosimeter is worn around the neck like a military

Self-developing photographic unit, worn around the neck, measures the extent of exposure of individuals to radiation.

dogtag. It is "loaded" with a flat paper package or plaque containing photographic film with a sensitized center strip and graduated and lettered gray scales on its outer edges; also, a plastic pod with processing chemicals sealed into it. The sensitized strip responds only to dangerous gamma radiations—alpha and beta rays are blocked out by shielding in the metal case.

When the user suspects he has been exposed to atomic radiation, he grasps the paper tab protruding from the top of the case and pulls until the entire paper plaque has come out. As the plaque comes through the narrow exit slit of the case, the pod is broken, thereby spreading the chemicals over the surface of the exposed film which develops to a degree of whiteness proportional to the intensity of gamma-ray exposure. The plaque is torn open a minute after it has been pulled through the slit of the case, permitting the user to compare the density of the developed film with the adjoining scales to see the extent of exposure.

The atomic dosimeter was developed by the Polaroid Corporation under sponsorship of the Signal Corps Engineering Laboratories at Fort Monmouth, New Jersey. The Signal Corps stated that the reusable outer cases can be made for less than a dollar, and the film plaques, for five cents each. Large quantities are expected to be available for military use this coming May.—

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Camera on the Ice

(*Continued from page 41*)

tele—because skaters insist that there's a real shortage of talented ice photographers.

That's not all. National magazine editors and newspaper syndicates are set to purchase skating shots, but the files in picture agencies have very little to offer. Now's the time for you camera owners to make ice scenes. There's a market . . . start shooting!

(While preparing this article for POPULAR PHOTOGRAPHY, I discovered an amazing lack of good skating pictures—as I mentioned earlier—even in the files of the photo services. I waded through more than 3,000 photos on ice skating subjects. From every 150 shots, perhaps one picture was worthwhile! By the hundreds, they were either off photographically—or showed a pose that was incorrect and would make a professional skater shudder.)

Pictorial quality of this hockey scene is enhanced by the use of a silhouette technique—which makes the photograph equally pleasing when turned upside down.

So, you camera owners have an outstanding opportunity to replenish these files with good ice action. Magazines will soon be buying more skating scenes, because millions of Americans are showing a new interest in this winter sport. More and more people are taking to blades as a hobby.

To help you improve your ice photography, let's consult the experts again . . .

"When you're shooting a skater, watch out for underexposed negatives!" That's advice from Mae Ross, star of the famous "Ice Follies." We are in her dressing room, backstage at the nation's leading ice skating show.

"Too often I've seen photographers use fast shutter speeds—so fast that the negatives are hopelessly thin. Actually, there's no need to shoot at super high speeds. Like a dancer, when we kick high with one leg, at the peak of our kick that leg comes to a complete stop. Take a picture at that exact second. The girl's leg

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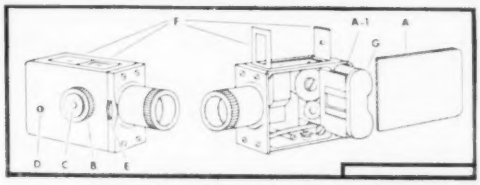
the TYNAR 16mm

with lifetime supply of free film for camera!



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The Tynar camera is manufactured by expert craftsmen to give you the finest in low-priced miniature camera field. Diagram above shows intricate construction of camera. A Sliding Cover, B Magazine Aperture, C Film Control Knob, D Shutter-release button, E Counter, F Lens aperture adjustment, G View Finder, H Film magazine.

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- 16mm magazine miniature camera takes 14 exposures
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For Kodak, Argus, Leica and other Cameras
ANSCO: Fino-Pan, Ultra Speed and Supreme
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100 FT. ROLL, NOTCHED 1.40

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is high in the air, plenty of action—but she's not moving at all! Set your camera accordingly, at a slow speed."

The danger of underexposing your negatives is very real. Because most photographers take one look at a whirling, spinning skater and promptly decide on a fast exposure. Next time, notice how the skaters slow down at the end of each trick.

"When we start a spiral spin," says Mae, "it's true that we're turning quite rapidly. But wait . . . during the last few twists we're coming to a standstill. The pose is just as graceful then, and much easier to photograph."

(We're hearing plenty of suggestions on how and when to take ice pictures. However, there's another important question. *Where* does the average camera owner go to find models and ice? Mae Ross has this answer, too . . .)

"Don't think you have to live in northern states or even limit your photography to winter months. Today, there are 114 indoor ice skating rinks, operating the year-round!

"There are rinks in California, Arizona, Florida—skaters everywhere. We know, because shows like our 'Ice Follies' tour to all parts of America. Local skating clubs use those 114 rinks, so there are plenty of amateurs eager to pose."

Frozen lakes and ponds offer millions of skaters as potential models. And for more picture possibilities, don't forget those traveling ice shows. The theatrical troupes tour winter and summer, to cities and towns across the nation. For really colorful scenes, take your camera to your seat in the ice arena, and shoot during the performance.

"You'll be pleasantly surprised by the fine results," says Jack Strang, an amateur camera fan who sat in the audience and filmed "Ice Follies" acts recently. "At shutter speeds as slow as 1/50 second, I caught skating stunts and some unusual silhouette effects with the show's spotlights."

Strang walked into the New Haven Arena loaded with equipment. He carried a large leather case past the ticket takers, and went to work with his Speed Graphic, a Rolleiflex and a 35-mm camera loaded with color film. Even when an amateur brings three cameras into the audience, the ice shows seldom complain. In fact, they welcome photo hobbyists, and in the darkened auditorium you'll see flashbulbs popping during almost every act.

"I found that I didn't have to use flash," says Jack Strang. "Ice troupes use some of the most powerful spotlights in show business. And the rays reflect brilliantly off the ice surface. With fast film—shooting wide open at $f/5.6$ and $f/4.5$—I've made sharp negatives with just the arena lighting—even clicking from a seat in the 15th row, high up in the house."

Often, the seven major ice shows touring America prove their hospitality for camera fans by inviting the photographers backstage. The Shipstads & Johnson "Ice Follies," for instance, has held special photo sessions—whole performances where cameramen were allowed to

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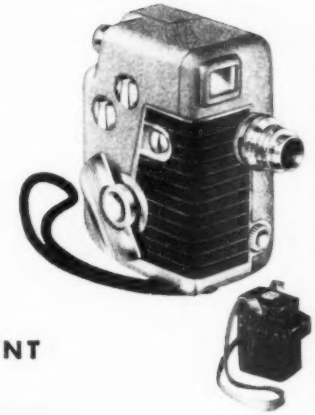

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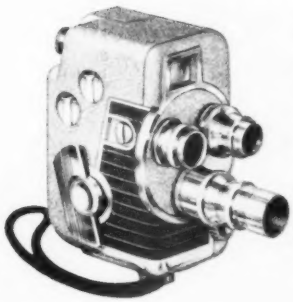

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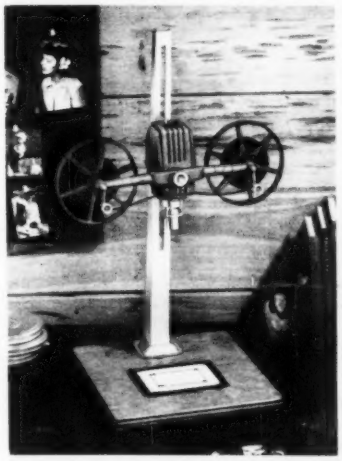

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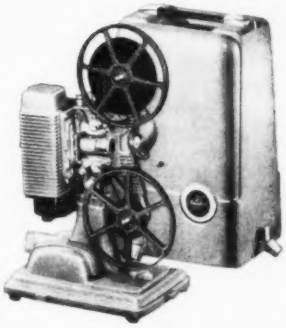

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crouch at rinkside and shoot at will. Then, in the dressing rooms, ice stars posed for setups and glamour views. Watch your local newspapers because the theatrical outfits advertise these "photo days."

The tips given above concern indoor ice photography. Now, let's hear from a man who has specialized in filming skaters on wind-blown Lake Placid. E. H. Pierson reports on outdoor work . . .

"At Lake Placid—with the sun bouncing off snow and ice—I've found that an exposure meter saves me money. I'd spoil a lot of negatives if I had to guess about the sunny areas and the tricky shadows. Actually, the safest time to take skating pictures is between 11 a.m. and 1 p.m.," says Pierson.

"Later in the day, the sun can help you get special pictorial effects. Shooting into a sunset will silhouette your skaters—and may give you a fine salon portrait.

"But high noon is the best time to photograph blade stars, to avoid deep shadows on their faces and figures. Some camera owners use flashbulbs to fill in dark areas and to help stop action.

"I've found, though, that outdoor ice skating can be stopped without flash at 1/200 second—no matter how high your model leaps—if you use the fastest film available."

For some final advice on shooting ice action, let's talk with one of the fastest skaters in the world today. He's Harris Legg, who was a racer on an Olympic team and now jumps barrels to thrill "Ice Follies" fans. Harris makes this claim:

"When you're on an ice rink, you photographers would have no trouble at all if you choose your camera angles more carefully.

"Why stand directly opposite the skater, shooting at right angles? Try some diagonals, or have the bladester skate straight into your lens. This adds grace and beauty to a skating pose. And, of course, it cuts down the speed of the skater—lets you use a slower exposure."

(An example of a good camera angle is seen in the photo of Harris Legg on page 39. Notice how he is heading *toward* the photographer. Show this picture to your model, and your skater can also kick up a spray of ice—for a dramatic action shot!)

"One last suggestion," says Harris. "Don't get too close to your skater. Chopping off heads and legs is a common fault, because most cameramen try to work too near their ice subject.

"Give us plenty of air, on all sides in your viewfinder. Do your cropping in the enlarger—don't butcher us in the negatives. Besides, why get cold feet sliding around on a slippery pond? Stand near the edge of the rink, and work from there. Balance your *pictures* on ice, instead of yourself!"

You've heard the good word, photographers. How there's a real shortage of skating shots, and how you can start taking some interesting and lively scenes. Here's a challenge, a chance to test your skill. Get out your camera, your mufflers, ear-muffs and mittens—and give ice skating a tumble!—

Ward Pease

(Continued from page 28)

e possible to so systematize picture analysis as to bury the real purpose of a print. On the other hand, to the maker of prints that really have something to say, technique is merely a tool to be used to better present the idea of the picture.

The method of studying out the good and bad features of a print as related to the subject or idea can become quite as much second nature to the photographer as is the manipulation of his camera, and should be no more a hindrance to artistic endeavor than the choice of the proper diaphragm opening and shutter setting. It should be quite evident that many photographers do operate instinctively with regard to those things which can be learned via the analytical approach. I have a feeling, however, that the same degree of innate skill can be acquired with much less effort and at much less cost in wasted film and paper by going at things more systematically.

For one thing, it is usually quite difficult for an amateur photographer to see anything much wrong with his own work. If he is honest with himself, he should know that defects and shortcomings exist. He has too often had the experience of overlooking glaring faults which are so obvious to others—especially to the critic on print night at the camera club, when the print is right up there for everybody to see. I have found it much easier to find those defects by myself if I analyze the print piecemeal. Likewise, this type of analysis reveals the latent strong points so that they can be made the most of in making the final print.

In using this method of picture making, a cautious approach is advised, especially at first. Let plenty of time elapse between the making of the trial print and its dissection. In that way one is less likely to be still under the spell of that first appearance of the print in the developer, more likely to be able to recognize the shortcomings. Deliberateness is helpful at any time, no matter how advanced the photographer may be. On the other hand, after carefully going through the analysis of a number of embryonic possibilities in trial print form, facility develops and less time is necessary to go through the various steps.

Up to now, this discussion has been based largely on the making of a print from an already exposed and developed negative. This facility in the recognition and utilization of those elements which go to make up a good print can easily be applied before exposure. This makes the systematization of the process of making a picture by photography complete from beginning to end.

This is the kind of picture making ability which marks the competent photographer, professional or amateur. He consistently produces outstanding prints or transparencies, in black-and-white or color because by the systematization of his working methods he has everything thoroughly under control from start to finish. The analytical approach to print making is a good first step toward building up this kind of ability.—

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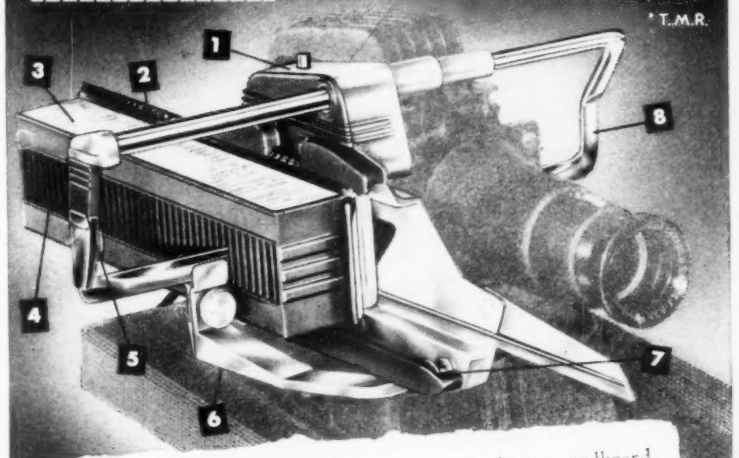

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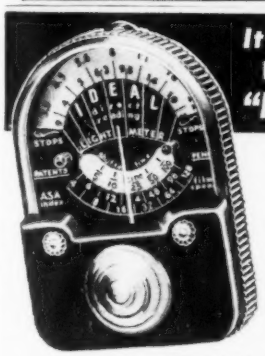

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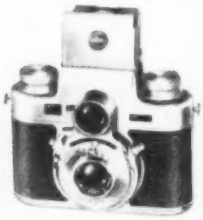

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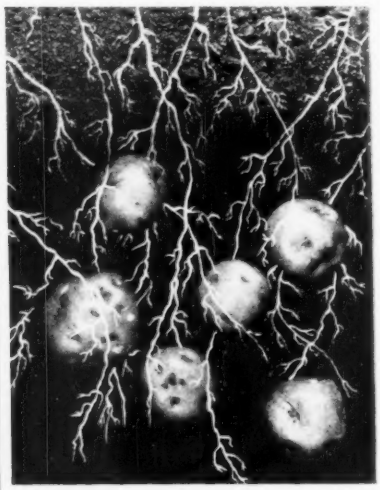
Photo Magic

(*Continued from page* 57)

pression cut short any hopes of further medical training. While wandering around looking for a job he met a boyhood friend who insisted that Bauman come down and see his basement darkroom.

Young Bauman was so fascinated by his friend's 16x20 prints and elaborate equipment that he, too, soon acquired a room full of photo gear and a new goal in life. He determined to become a photographer like his friend—Eliot Elisofon. They went into business together with a fraternity brother of Bauman's who represented them. For their baptism in commercial photography they landed a shopping column for *Mademoiselle*, an



Growth of new potatoes is symbolized in the triple exposure shot above, made by Bauman for *Good Housekeeping* magazine. Young potatoes, a photostat of shoots, and a box of dirt all were superimposed.

assignment offering every kind of problem on which growing photographers could cut their wisdom teeth.

Elisofon later went with *Life*, but Bauman preferred commercial photography. He set up a studio at 480 Lexington Avenue with Milton Greene as his new partner. It was at this time he acquired an interest in unusual picture making techniques, an interest he carried with him when he later set off on his own. Since then he has continued to add new tricks to his already huge assortment.

Like his colleagues in the Society of Photographic Illustrators, Bauman shoots typical photo illustrations for advertising agencies and magazines. But he is happiest when an off-trail assignment comes along to give his imagination a free hand. The results are magic, indeed.

Actually, of course, the only magic behind Bauman's illustrations is the triple-threat personality of the photographer himself. He combines a creative imagination with a wide range of techniques, and vitalizes them both with a curiosity that refuses to be satisfied with anything short of perfection.—

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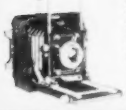

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UNIVERSAL PHOTO ALMANAC 1951, edited by Ralph Samuels. Published by Falk Publishing Co., Inc., New York City. Paper bound, 6½x9½, profusely illustrated, 260 pages, $1.75.

This annual of photography contains 12 illustrated articles by well-known photographic authorities, a salon section of prints made by Standard Oil photographers, a photo market guide consisting of over 650 listings, an up-to-date formulary and data section, and a bibliography and book review section. A lengthy condensation of *Photography Is a Language* by John R. Whiting is also included in this annual.

PIN-UPS by Bernard of Hollywood. Published by Bernard of Hollywood Publishing Co., Hollywood, Calif. Popular edition—paper bound, 11x14, profusely illustrated, 68 pages, $1. Limited De Luxe edition—hard paper covers with plastic-spiral binding, 8½x11, profusely illustrated, 132 pages, $2.

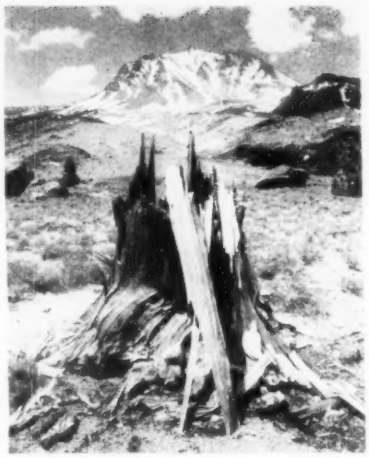
Bernard's pin-up shots of Hollywood stars have been reproduced in many leading publications, both here and abroad. The photographs in this book are from his private files. Most of them are published here for the first time. They have been chosen to cover all model types, and as study material for the amateur photographer and artist. The text gives the reader a good idea of the vast amount of work that goes into the making of pretty pictures. Accompanying each pin-up shot in the book is a lighting diagram.

U. S. CAMERA ANNUAL—1951—American-International Edition, edited by Tom Maloney. Published by U. S. Camera Publishing Corp., New York City. Distributed by Duel, Sloan, & Pearce, New York City. Cloth bound, 9x12, profusely illustrated, 420 pages, $6.50.

Hundreds of pictures, the work of new, young cameramen as well as established, leading photographers in America, Europe, Asia, Africa, and Australia, have been used here to tell the story of present-day photographic trends. This volume has been divided into the following sections: Korea; International Photography; American Photography; Cats; Photography In Science; Color; News Chronology; and Historical Photography.

MY CAMERA IN THE NATIONAL PARKS by Ansel Adams. Published by Virginia Adams, Yosemite National Park, and Houghton Mifflin Company, Boston. Paper-spiral bound, 12x 14½, profusely illustrated, 98 pages, $10.

This is the third volume in the *My Camera* series by Ansel Adams. Thirty of the author's most celebrated creative photographs are the feature attraction of the book. Although no full coverage of the subject is attempted, our great National Park system is miraculously revealed as the camera moves from ocean to forest, from mountain summit to waterfall, from geyser and river to placid lake. These pictures treat with equal eloquence landscapes as well as exquisite minutiae of nature. The author writes, "I begin with the primal aspects of the world and end just before the naturalist takes over." Besides the 30 outstanding photographs, this volume also includes a short essay on the concept of the National Parks, technical notes on the photographs, information on the various National Parks and Monuments, and a helpful bibliography.



Mount Lassen recorded by Ansel Adams in Lassen Volcanic National Park—one of the fine illustrations in his new book.

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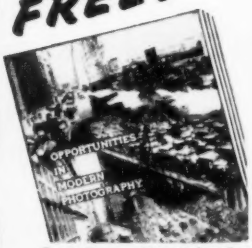

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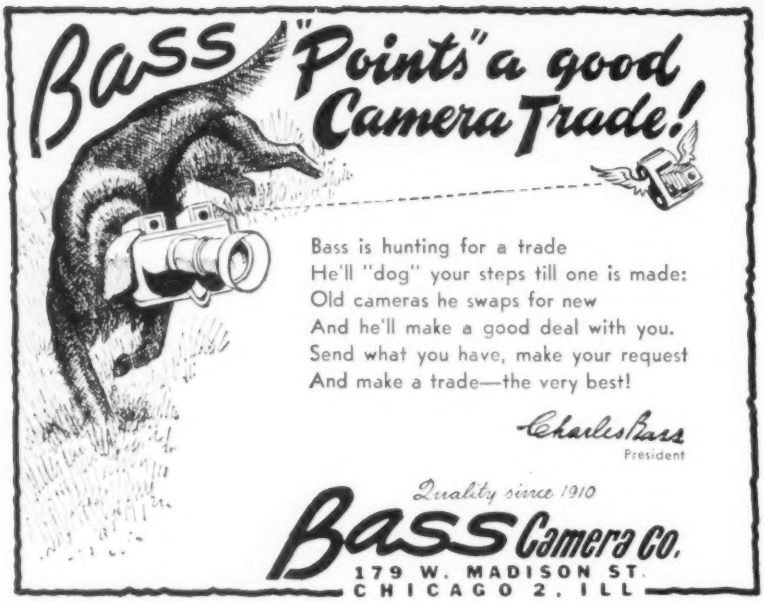

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Bruce Downes

(*Continued from page* 16)

the painter develops his perceptions, his eye for color, his observation of life, the photographer's perceptions must be keener and quicker, and his apprenticeship, having nothing to do with ways and means of construction, must be devoted to the arduous task of developing that sensitive co-ordination between the perceptive mind and the trigger finger until the camera becomes in effect an integral extension of his own eye and organism. This is the real technique of photography. Exposure, development and printing are merely auxiliary aids.

Thus photography is essentially an active medium. Unlike the easel painter who works in the solitude of his studio, the photographer must take his camera into the arena to rub elbows with life. His perceptions must be sharp and quick, his sensibilities keen and deep and his reactions instant.

By this definition photography is no simpler to master than any other medium of expression. I am inclined in fact to think that it is much more difficult.

There you have my opinion. Here are excerpts from those expressed by the ten participants in the symposium:

Margaret Bourke-White—A photographer has to make up his mind what the truth is about his subject before he starts out on the picture story. As we grow, our pictures grow.

Walker Evans—What is modern? There are photographic styles, but a photographer is not an artist because he is modern. He is modern if he is an artist. He has to have the spirit of his period.

Wright Morris—The camera is objective; personality belongs in front of the camera and not behind it. Photography still is magic and more often tells a big lie than a small truth.

Homer Page—Photography is developing in two directions: first, records of life, vigorous and humorous; second, the photographer's concern, not so much with the question of "what" but "why."

Gjon Mili—A photograph which does not express movement is meaningless. What counts is the timing to catch the moment which has more meaning than any other moment.

Irving Penn—The photographer has become a journalist. What counts is not artistic creation but communication.

Lisette Model—I want to prove nothing with my pictures. The photographs I take prove something to me. What counts is sincerity, realism and truth. The art of the split second is my means of exploring.

Aaron Siskind—We re-create what we photograph into a new object.

Ben Shahn—The photographer has to show life in human terms and human behavior in the most impressive way.

Charles Sheeler—All discussions lead nowhere. The camera is a means of personal expression and our photography is only limited by the photographer's personality. It is his responsibility to render what he personally sees and feels.

What do you think?—

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292 MADISON AVENUE, NEW YORK 17, NEW YORK

December 25, 1950

It is Christmas Day. Outside this small office the snow is whirling in from the west.

Yesterday's headlines said, "Chinese massing for Christmas drive . . ." Today's headlines say, "Evacuation of Hungnam completed . . ." The picture-pages show kids who should have been waiting up for Santa Claus lying in hospital beds in Yokosuka. . . . On the wall there's a sign:

"130 Veterans Administration hospitals . . . "

(—so-many-thousand chronic cases, so many "out-patients. . .")

But that was *before, before* these new veterans, these newly-shattered boys from the East, began to displace the "old" veterans . . .

This office—3 rooms, 2 paid workers—is the headquarters of VSP: the growing group of photographers—men and women, amateur and professional—who volunteer time and skill, thought and effort, to help your brothers, cousins, husbands, sons—wherever and whenever they can.

If VSP volunteers could, they would teach rehabilitation photography in every hospital in the land. If they could . . .

All they lack is money.

VSP has friends. Bourke-White, Steichen, Philippe Halsman, Ruzicka, are on VSP's Advisory Board (as are we who sign this). . . . Organizations like the Photographic Society of America and the 12 other associations connected with photography who will cooperate at a dinner on February 21st to give VSP a break, befriend them also.

VSP has approbation. Formal letters of appreciation and authorization from the Surgeon General of the Army: . . . "*Photography is assured of a permanent status as a convalescent activity* . . ."—The Chief of Medicine and Surgery of the Navy: "*Photography is a tremendously popular subject, as evidenced by the interest and enthusiasm shown by the hospital patients who have studied and worked under auspices of your organization,*"—and from Veteran's Administration, "*Photography . . . may provide an avocation for many but for some of our disabled veterans it may be the start towards a vocation . . .*"—From Dr. Howard A. Rusk, foremost air force and civilian expert on rehabilitation, "*Through photography, patients can be kept busy, happy and stimulated. . . .*"

All VSP needs is money. . . .

They don't *like* to ask for money. They like to *teach* photography: to work in hospitals; they like to see the sudden look of interest in some boy's pain-wracked eyes that is the difference between despair and recovery.

They teach "elbow-to-elbow": steadying a shaky hand: moving a tray a little nearer to someone who cannot move himself. . . .

And so, this Christmas day, that will be February when these words reach you, we speak for them.

Last year, about this time, a boy in the Pacific read about VSP in POPULAR PHOTOGRAPHY. . . .(It is his picture you see on this page.) He is a Corporal in the Air Forces and a "photo-fan" himself.

Every month, since he read about VSP, Corporal now Sergeant Nobincio Fernandez has sent $5 out of his pay "to help VSP in its wonderful work with veterans."

Every month. Except once. One month, Sergeant Fernandez won a prize in a photography contest at the base. That month, he sent VSP $10 . . .

POPULAR PHOTOGRAPHY has about half-a-million readers.

Suppose every person reading this sent one one-dollar bill to VSP. Not one dollar a month, not five dollars. *Just one dollar.*

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VSP has no "angel"—no "big" donors. Just photographers—like you—teaching photography; hoping that enough money will come in to buy film before Tuesday, or to get a bunch of small cameras for Montrose, or enough matte prints for the kids to color in Ward 104. Just working for, *and with*, people not so lucky as they are, whom photography can help . . .

It's Christmas: it's stopped snowing now, on Madison Avenue; we wonder about Hungnam . . . we wonder about Seoul . . .

(signed) *Dorothy Meigs Eidlitz*
F.R.P.S., A.P.S.A.
Ivan Dmitri
Norris Harkness
F.R.P.S., A.P.S.A.

P.S. There's a leaflet about VSP . . . called "Photography Helps Them Get Well." Send your name and address to VSP at 292 Madison Avenue, New York 17 — and they'll send it to you.

Send a dollar with it—(more goes further)—a Christmas present in February—and you will be a VSP member, helping a big idea to grow into a photographers' crusade . . .

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Cine Kodak K, 16 mm, 1.9 lens, like new	89.50
B&H 16 mm Automaster Turret, 2.5, f.n., $179.50, ctd. 1.9	195.00
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Plate Back for Contax I, like new, 1 Holder	25.00
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Zeiss Triotar F 4, 85 mm, f. Kine Exacta, like new	49.50
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Kern Yvar 2.5, 75 mm, "C" mount, like new	49.50
B&H coated Telate F 4, 3, "C" mount, like new	55.00
Kodak 4.5, 4½", for 8 or 16 mm cameras, like new	39.50
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Assignment: Korea

(*Continued from page* 47)

pack, 2 canteens, steel helmet, the two cameras, a pistol belt, and enough film in two pockets to last about two weeks. Interestingly enough, he considered his old Weston Master meter, which went with him through World War II, essential equipment. He hooked it to his Marine pistol belt and used it whenever the light was off-normal.

As a result of this careful concern with correct exposure Duncan went to the head of the class in the eyes of *Life*'s lab men. His negatives, they reported, were the best and most consistent to have come through. Despite varying light conditions the negatives were of uniform density.

The life of a war correspondent, however, is not just a simple matter of shooting pictures while ducking enemy fire. You've got your camera loaded with 35-mm film—36 exposures. All Hell breaks loose and you start shooting pictures. In your pocket there's a little brown loose-leaf notebook with pages bearing numbers from one to 36. You've got to make notes opposite the numbers corresponding with the exposures you've made in the camera for captions. Your pictures not only have to have captions, but they've got to be accurate. You've got to get names whenever possible, and they have to be spelled correctly. Yes, and you've got to do this with bullets screaming and shrapnel falling all around you. You wait, of course, until the peak of action is over before you start scrounging around for names. But however you do it, you've got to get complete and accurate captions that must correspond with the latent images inside the undeveloped rolls. The films are going back to New York, remember, so you can't wait and see what's on the negative before writing the captions.

Not only that but you've got to worry about getting your exposed rolls and captions cleared by Friday of each week and on their way to New York by Pan American or Northwest Airways.

"Carl Mydans and I worked together beautifully," Duncan recalls. "He covered one phase, I another and we always got our films through on time. We were really very lucky as a result of which there never has been a war story run continuously for so long in *Life* without a break and without losing a major angle. Because of the time difference between Tokyo and New York our Friday shipments arrived in New York on Saturday morning and appeared in the following week's issue of *Life*.

David Douglas Duncan early in life had his heart set on exploration and prepared himself for a life of adventure by studying archeology at the University of Arizona and marine zoology and Spanish at the University of Miami. His deflection, if indeed deflection it was, may be attributed to the fact that on his seventeenth birthday his sister gave him a 39-cent Univex camera, which absorbed his attention long enough to have made him a convert to photography. From the Univex he transferred his affections to a Vollenda, then to a 620 folding Kodak, and so on up the customary ladder of amateur photographic equipment.

If photography never became his prime objective it certainly was an important tool aiding and abetting and ultimately changing Duncan's professional direction. Excitement and adventure seem to have been his dominant interest from the beginning. Archeology provided a dignified excuse to dash off on trips to Mexico and Central America during and between university years in Arizona, and marine zoology lent academic authority to his penchant for big game fishing. All of this sharpened his zest for the Hemingway kind of life and developed his picture-taking ability and his sinewy prose style.

In Miami Duncan's zoological studies

Just hit by mortar fragments, a husky young Marine seems much more concerned about the possibility of a second shell coming in than about his bleeding wound. In this shot Duncan shows the reader how the guy under fire feels and behaves in presence of threatening death.

led him to deep sea diving and needless to say he experimented with undersea photography. For Duncan 1937 was a red-letter year. He won second prize ($250) in the National Newspaper Snapshots Awards, graduated from the University of Miami, and embarked on a career of adventure and excitement in dead earnest. With the prize money he bought a Speed Graphic and then gave himself his first speculative assignment—an expedition aboard a hundred-foot schooner plying from Key West to the Cayman Islands in the West Indies and down the coast of Central America in search of giant sea turtles. It was a success. He sold features to The *National Geographic Magazine* and newspapers all over the country. He was definitely on his way as a freelance photographer and writer.

Soon other expeditions followed, notably four with fabulous Michael Lerner, businessman and sportsman, to Peru, Ecuador, Chile, Nova Scotia, and Alberta for broadbill swordfish, striped Marlin, and big game hunting. This was a wonderful life for a handsome young man who craved excitement. But it was a tough life, too, and it prepared him well for what was to come. And when it did come—Pearl Harbor—Duncan was well trained. As a photographic officer with the U. S. Marines, he had territorial *carte blanche*. He could go anywhere west of Pearl Harbor, and he did. By now his talents as both writer and photographer had matured. While with the Marines he wrote and illustrated many articles for a number of national magazines.

The wonderful thing is that men like David Douglas Duncan and Carl Mydans, both writers, are proud of their status and function as photographers because they have as much respect for photography as they have for writing—which is seldom the case with writers who are not photographers.

One would suppose that the language of photography could not convey emotions and subjective experiences as completely and effectively as the language of words. Yet any number of Duncan's shots of fighting men's faces are in themselves emotional dynamite. But one cannot make rules so readily, for in one of his dispatches Duncan describes the burning intensity in the eyes of General MacArthur, but photographs of MacArthur seem unable fully to convey this apparently objective fact. There is, of course, no substitute for words when it comes to the subjective experiences of the observer, and when that man is also a photographer then his exceptional ability as a writer illuminates and makes his pictures more meaningful.

Duncan's description of what he experienced aboard Lieut. Col. Bill Samway's jet fighter while it and other jet planes were diving at a North Korean target is an outstanding piece of writing. Here, extracted from his *Life* dispatch, is Duncan describing what happened after the jet had made its first dive at 600 miles an hour:

"The earth and sky, life and death, all that is and ever had been was crushing me lower and lower toward the floor of

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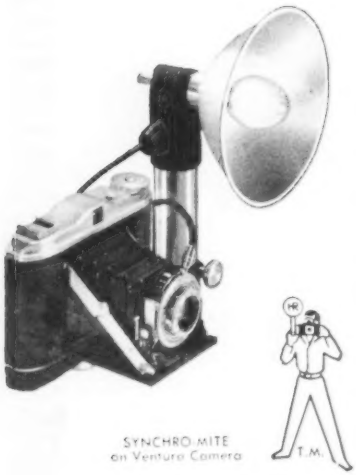

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the cockpit, and showering thunderbolts over my head and shoulders and down along my spine. Sweat burst out all over my body, not as sweat usually is, but in rushing rivers which drenched my clothes, soaked the parachute and filled my eyes with burning tears . . . then as the plane leveled off and the vise began to release me, I managed to slightly raise my head and saw that glittering gems of canary-colored liquid were splashing down upon my knees and safety belt, where they lay shimmering. Others escaped through my clenched teeth and from my nose, and I thought to myself 'but these are priceless and very beautiful but should stay deep inside of me for they are what makes me tick. Something secret must have broken and these are its melted parts.' I wasn't ill, nor were these gems priceless. In its agony and protest my body had simply reacted within the limits of human agitation and had driven its juices back along my system. No, they weren't gems but globules of bile.

". . . the second attack was just like the first except that we had bad luck. Samways had our jet so close I couldn't even see the other plane's wingtips in the camera viewfinder (Duncan used a Japanese aerial camera re-built with Zeiss shutter, equipped with an *f*/3.5 Hexar lens and using No. 120 rollfilm) . . . Just before going again onto the floor of the cockpit on the last attack, I had glanced into the little mirror to see what Samways was doing but instead saw a face I couldn't recognize. Eyelids pulled down from the bottoms, so that the eyes were protruding, cheeks creased with long vertical lines, all sodden and formless like gunny sacking dragged from the river. It was myself and I thought 'Good God, what a picture!' but then the vise held my hands again and I couldn't raise my camera."

Thus Duncan's words tell what a jet attack felt like, his photographs (the first ever made by a magazine photographer aboard a jet plane in actual combat) what it looked like from the cockpit.

What is the chief significance of the Duncan story? Probably this: That in Duncan the word and picture languages merge to remove the misnomer from *photo-journalism* and to hint at what the future will demand of its working photo-journalists. For words and pictures never complement each other so happily as when they spring from the same observer. It is an exciting and a heartening story.

Meanwhile, on the chance you might find yourself covering a war one of these days either in or out of the armed services, here is how Duncan would brief you for the task:

1. Keep your head down.
2. Get some understanding of military tactics so you'll know what to do to protect yourself. It's like boxing: your chances of getting hit are less if you know defensive tactics.
3. Know your equipment so that you can use it automatically. Use lightest possible camera and shoot from eye level.
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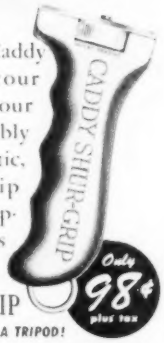

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An Amateur Glorified the Ziegfeld Girl

(Continued from page 62)

Johnston at work and to see what kind of photograph he would make of a modern girl.

Outdoors on a neighboring estate Juliana posed beside a beautiful natural swimming pool with and without a bathing suit. Johnston, using an old British Butcher focal plane camera equipped with an f/2.7 Zeiss Tessar lens, directed Juliana into several conventional poses. He frankly admits he is primarily interested in making "decorative pictures" in which conventional compositions are the objective. So he strove to get Juliana into studied poses that would reveal her attributes to best advantage.

On the subject of feminine beauty Johnston is voluble. He often has appeared on radio and television programs as an authority on feminine beauty, a reputation no one will gainsay to a man who has lived more than three decades literally immersed in pulchritude. Back in the studio with Juliana reclining on the draped couch like a tempting odalisk, Johnston expounded his ideas of glamour, which did not, he felt, depend at all upon special glamour lighting, but upon emphasis of a woman's "natural assets."

"Take careful stock of those assets," said Johnston, "before making your photographs. If a woman's neck and breasts are beautiful, play them up. Although legs in themselves do not necessarily provide genuine glamour, if a woman's legs are really beautiful, then by all means find a way to play them up."

Asked why he continued to use draperies, Johnston admitted that he never did like modern clothes, which are never, in his opinion, conducive to making decorative pictures.

"The old French and English painters had decorative clothes to work with," he explained.

"Her physical assets mean a great deal to a woman and that is why the present day scanty bathing suit is so popular. Also notice how much the women are wearing very short shorts and small bras at country clubs and wherever they can. Note also the very short shorts being worn by women tennis players. Why? To give them sex appeal

"I think," said Johnston ruefully, "that maybe I beat them to it in photography!"

In spite of all this he was adjusting drapes around Juliana who in the Connecticut hayloft studio may for all the world have been a Ziegfeld girl. I pinched myself and asked another question: "How is it, Cheney, that you've never changed your approach to photography?"

"I don't think anyone can say 'Now I'm going to be this or that'," he replied. "I think I have done a few things that are really modern, but you have to have a certain subject to work on to do extreme angles and all that sort of thing. Why try to force yourself to be something you're not? I think that is the trouble with many photographers. They don't know what they are doing; just trying to

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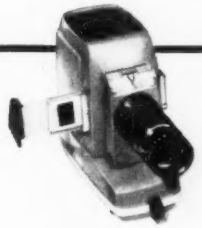

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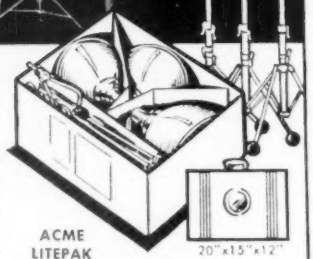

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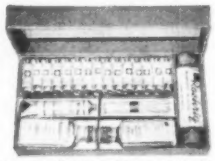

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copy the results of other photographers."

Alfred Cheney Johnston's straightforwardness is disarming, and his elaborate involvement in drapes is in surprising contrast to the simplicity of his lighting technique. He uses as few lamps as possible, rarely more than three, and nearly always one in portraiture. He prefers the big Johnson Ventlite which uses a No. 4 photoflood indirectly, as a main light. For portraiture this is usually supplemented by a small portable reflector.

Johnston prefers perfect perspective and so advocates as long a focal length lens as possible in the room in which you expect to work. He uses a 28-inch Steinheil lens in his 11x14 Century Studio camera, the very same one he bought more than thirty years ago. In those days he made 11x14 negatives of the Ziegfeld girls. Today he uses a 5x7 reducing back.

In sharpness he has no particular interest, preferring as he puts it, "to see in masses" rather than in detail. "I am not interested in showing every eyelash and strand of hair," he says. Consequently his pictures are very soft, sometimes fuzzy, and he is by no means averse to effecting considerable retouching on the negative. He will also resort to diffusing the image in enlarging. His women are generally without blemish, idealized creatures with skin texture like alabaster.

So in retirement Alfred Cheney Johnston strives to recapture in photography the mood at least of his triumphs. Success came to him early and enabled him to withdraw from the arena when he was scarcely more than forty years old. His 200-year old farmhouse, his huge barn studio, his garden keep him busy a good part of the year. The rest of the time he putters with photography even as you and I, and hopes, he says, to do just enough of it commercially "to keep me out of mischief."—▶

THE MARCH COVER

This month's sultry cover illustration is the work of David Peskin of New York City. The model is Hollywood movie star Hazel Brooks, well-known for the siren roles she plays on the screen.

Peskin's photographic equipment consisted of a 4x5 Anniversary Speed Graphic, a 5¼-in. Kodak Ektar f/4.7 lens, and a CC-95 filter. Four flashbulbs were used to light the subject and background. Exposure, on Kodak Ektachrome Type B film, was 1/50 second at f/6.3.

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February 3-17

CALIFORNIA, Oxnard—Oxnard Union High School (O.U.H.S. Camera Club): Fourth Salon.
CALIFORNIA, Pacific Grove—(The Camera Exchange): Second Salon.
DELAWARE, Selbyville—(Selbyville Camera Club): Fourth Salon.
INDIANA, Culver—(Culver Military Academy): Fifth Salon.
INDIANA, Fort Wayne—Fort Wayne Art School (Fort Wayne Camera Club): First Salon.
INDIANA, Indianapolis—(Indianapolis Camera Club): Fourth Salon.
MICHIGAN, Flint—Flint Institute of Arts (Flint Photographic Guild): Third Salon.
NEW HAMPSHIRE, Portsmouth—(Piscataqua Camera Club): Third Salon.
NEW YORK, New York—(Pavelle Laboratories): Fifth Salon.
NEW YORK, St. Bonaventure—(Christ the King Seminary): Fourth Salon.
OHIO, Cleveland—(The Higbee Company): Sixth Salon.
OKLAHOMA, Tulsa—(Tulsa Camera Club): Sixth Salon.
PENNSYLVANIA, New Castle—(Lawrence County Photographic Society): Fifth Salon.
PENNSYLVANIA, W. Conshohocken—Mary H. Wood Park House (Conshohocken Camera Club): Second Salon.
TENNESSEE, Jackson—(Jackson Camera Club): First Salon.
WASHINGTON, Seattle—(Frederick & Nelson): Sixth Salon.

March 3-17

ARKANSAS, Fayetteville—University of Arkansas (Camera Club): First Salon.
CALIFORNIA, Alhambra—(Alhambra Camera Club): Second Salon.
ILLINOIS, Elgin—Art Gallery, Elgin Academy (Elgin Camera Club): Third Salon.
ILLINOIS, Mount Vernon—(Mount Vernon Township High School): Fourth Salon.
NEW YORK, New York—(Pavelle Laboratories): Fifth Salon.
PENNSYLVANIA, Philadelphia—(Philadelphia Textile Institute): Fifth Salon.
PENNSYLVANIA, State College—(Penn State Camera Club): Fifth Salon.
PENNSYLVANIA, Warren—(McIntosh Photo Service): Third Salon.
RHODE ISLAND, Providence—(Sterling Camera Company): Fourth Salon.
VERMONT, Barre—(Granite Center Camera Club): Second Salon.
WASHINGTON, Everett—Everett Jr. College (Everett Camera Club): Fourth Salon.
WISCONSIN, Fond Du Lac—(Fond Du Lac Camera Club): First Salon.

PHOTO FAIR IN COLOGNE

Photokina, an annual international photographic and motion picture exposition, will once again be held in the Fair Buildings at Cologne, Germany, April 20 to 29. The event will consist of a trade show and a cultural and educational display. Cinefot International Corp., 303 W. 42nd St., New York 18, N. Y., is acting as American representative for the fair.—

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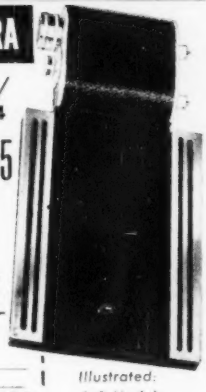

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Press

(*Continued from page* 14)

cisco newsmen to receive awards of $250 each at the San Francisco Press Club's annual "Scoop" dinner.

* * *

On every assignment when the New York lens boys get together polite banter goes on among them. The other day on a midtown pier some of the photographers were waiting for a ship to dock when Nick Petersen, *News* staffer, happened to look into his carrying case and discovered he had only two film holders. Turning to Maurice Maurel, Acme shooter, he said: "Gee all I've got to cover this ship is two blankety blank holders. Now what am I going to do?" Maurel looked at him with a disdainful look and said: "Look mister, when I was covering the war we were sent out with *one* holder. A good battle action shot and a shot of the winning general covered the whole story." Nick is still trying to find the answer to that one.

Winners of the fourth annual Chicago Community fund photo competition for members of the Chicago Press Photographers' Association pose with their entries. They are, top row, from left: Mel Larsen, *Sun-Times;* Al Weisman, contest promoter for the Community Fund; Howard Mayer, representing Ralph Stolkin, Chicago business executive who contributed the prize money; Edward DeLuga, *Daily News.* Second row: Elliott Robinson, *Daily News;* Arnold Tolchin, *Herald-American;* William Pauer, *Sun-Times;* Bob Kotalik, *Sun-Times;* and Robert C. Mackay, *Tribune.* Front row, from left: Carmen Reporto, *Sun-Times;* and William DeLuga, *Daily News.* Another winner, William Quinn, of the *Sun-Times,* is not in the picture. Top prize, for Best of Show, was won by William Pauer.

* * *

BILL SIMMONS, assistant to White House Secretary Matt Connally, never forgets a photographer, nor overlooks a chance to do him a favor. Here's his latest effort to help the camera boys. He figured that the photogs who were covering President Truman's recent "whistle-stop" jaunt around the country might have a few moments to relax, so he decided to send them the latest issue of the *Press,* a monthly bulletin issued by the White House News Photographers Association. He tucked into an official mail pouch plenty of copies of the Press and saw to it that they would be in the next air shipment to the President's train.

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Signal Corps Unveils New-Type Camera

TWO-MINUTE Minnie, the Signal Corps' new ultra-fast camera, converts invisible electric images into finished 4x5 prints two minutes after the shutter is tripped. The prints are processed without a darkroom, the same plates can be used over and over again, and Minnie can make on-the-spot pictures even in atomic radiation areas without fogging. This amazing performance is made possible by Xerography, an electrophotographic process in which light is recorded on a plate that has been sensitized by a positive charge.

When light hits the sensitized plate, the charge leaks off in proportion to the amount of light received, leaving an invisible electric image. Finely-ground black powder then is blown across the plate. Wherever there is electricity on the plate the dust sticks—the more charge, the more dust. This powdered image is

Two-minute Minnie, left, uses latent electric images to produce on-the-spot pictures like the print shown at right.

transferred to ordinary paper coated with an adhesive layer such as rubber cement. The finished print is protected by a film of transparent plastic.

Two-minute Minnie, in the making for a year and a half, is the most sensational application yet of Xerography to photography. The camera offers many advantages for military use: 1) all print processing is done in the back of the camera, thus doing away with the need for a darkroom; 2) the plates aren't light-sensitive until they have been charged, and a small supply can be used over and over again merely by wiping off the image; 3) atomic radiation won't fog these plates as it will ordinary film.

Minnie uses an orthodox lens and shutter, and takes pictures with any light source suitable for conventional cameras. The continuous tone prints compare reasonably well in quality with ordinary black-and-white prints, and can be produced on wood, cloth, glass, plastics, or ceramics as well as paper. They can be made into transparencies for enlargements. The sensitive plate itself has about the same speed as orthochromatic film.

Signal Corps engineers hope to cut the processing time to a minute or less within a year. Research and design for the present model of Minnie was carried out under Signal Corps sponsorship by the Haloid Company, Rochester, N. Y., and the Battelle Memorial Institute, Columbus, Ohio.—

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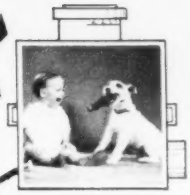

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You can now enjoy the advantages of the Hartley Field Lens in your 2¼x3¼ camera. The great increase in image brilliance on the groundglass enables you to take better pictures, to cut film costs, to avoid disappointment from faulty visual composition. The reason for these advantages is obvious . . . the Hartley Field Lens increases over-all image brightness 2½ times, and corner brightness 10 times! Of course, the new 2¼x3¼ size also features the Magni-Clear Spot for extra sharp, critical focusing.

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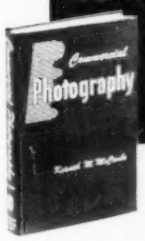

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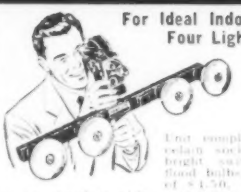

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The Photographic Year

(*Continued from page* 71)

negative, for the photographer can now make from it color prints on paper by the Dye Transfer process, color transparencies on film, and large display transparencies. Black-and-white prints also can be made on a new special paper known as Ektacolor BW Paper.

In Germany, Agfa announced a commercial tripack printing paper having characteristics similar to those of Agfacolor Positive film, for making color prints on paper from color negatives.

Ansco announced an improvement in its developers for Ansco Color Film and Printon, shortening the processing of the film to 20 minutes and of Printon to 16 minutes by working at 80 F, using a special prehardener and special accelerating agents in the developers.

A new film for duplicating 16mm color films, known as Ansco Color Film, Type 238, was announced in the summer. Ansco has added to the line of professional motion picture color printing films by bringing out a 35mm film for making prints from color negatives and separation negatives, called Ansco Color Positive Film, Type 248. Dufaycolor, the roll film working on the additive principle, is now on the market again.

In the magazine *Air Force*, it was disclosed that the Air Force is again working with the Camouflage Detection version of Kodacolor Aero Film. This film was used to some extent experimentally in the last war, and is of unique construction. It is a three-layer film similar to Ektachrome, except that one of the layers is sensitive to infrared, and the three layers are processed so that false colors are obtained. Since many green paints absorb infrared, while natural green foliage reflects it, the use of an infrared-sensitive layer in the film can effect a distinction between the two types of green. By appropriate processing, this can be shown up as contrasting colors, for instance, red against green. Camouflage which relies on green infrared-absorbing paints should therefore stand out clearly in the pictures.

In the field of professional motion pictures in color, Technicolor is still far ahead, but there is great activity in competing processes. An increase in the demand for color films is reflected in figures published by Technicolor showing that, while 44 feature pictures were made in 1949, 59 were scheduled for 1950. Cinecolor, now a three-color process, is in active production in the professional field. Among the newer special films being used in the making of motion pictures, or at least being experimented with, are Ansco Color, Eastman Color, and DuPont Release Color Positive.

A new technique of making color pictures, which provides photographers with a means of exercising their imagination and whimsy, and of competing with the modern artist in the field of abstraction, has been worked out in Ralph Evans' color control department of Eastman Kodak Company, and is called "derivations from color photographs." In it, prints are made from transparencies by the Dye Transfer process, but the variations in color brightness of the originals are reduced to nearly constant values, and the edge contours in the subject are emphasized as a part of the procedure.

It is hard to find very much basic progress in equipment during the year although, mechanically and optically, cameras in particular show marked improvement. A glance over the field would indicate that one of the most interesting developments is the eye-level, single-lens reflex camera. The earliest of these cameras was the Zeiss Contax-S, which first appeared on the European continent in 1949. It has now been followed by a succession of single-lens, eye-level cameras—the Rectaflex, made in Italy, the German Kine Exakta "V," the Hungarian Gamma Duflex, and the Swiss Alpa-Reflex. These cameras take a range of coated lenses and have built-in synchronization—the last becoming a "must" for all new cameras.

In the miniature camera field, in general, one is struck by the variety of 35-mm cameras of high quality and low price, for instance, the Agfa Karomat, the Ciro 35, the Foca, the Bolsey B and B-2, the Voigtländer Vito II, the Italian Condor, and the Kodak Pony 135 and Pony 828. Consternation has been expressed in the British press over the activity of the Japanese in the miniature camera field, and particularly over the low cost of high precision types of miniatures.

Stories have appeared in the press of the design by the Signal Corps of a collapsible combat camera, which can be erected in a few seconds, used to make one exposure, and then thrown away—the film presumably being retained! Ansco has a camera, intended to appeal to the youngsters who like to build things, which is in the form of a home-construction kit. Called the Craftsman, it can be used to build a box camera for taking pictures on 120-size film. A scheme somewhat reminiscent of George Eastman's first Kodak has been introduced through department stores. The would-be photographer buys a cheap camera which is already loaded with film, makes his exposures, sticks stamps on the camera, and mails it back. The film is processed, and the prints are returned with a reloaded camera.

Mention should be made of important developments by Graflex. One of them is an adapter for using roll films in conjunction with a special Graflok back, and the other is a very ingenious Grafmatic holder, which carries six sheet films and permits rapid changing of film by a simple push-pull operation.

Most new cameras are now provided with built-in flash synchronization, and the use of flash photography is rapidly increasing, quite a boost being given by the introduction of even the simplest and cheapest types of cameras with provision for flash. It was stated during the year that flashbulb sales, now nearly 200,000,000 a year, were expected to reach 500,000,000 by 1955. There are, however, im-

portant advances being made in the design of portable electronic flash-discharge units, particularly using the new General Electric FT-110 flashtube.

One application of the electronic flash recently disclosed by the Navy is its use as a light source in an enlarger on aircraft carriers where the vibration at times can make it very difficult to get good definition, and where space and other limitations do not permit use of anti-vibration mounts. While on the subject of enlargers, we should perhaps mention the continued growth of interest in the use of cold-light. The boom was largely touched off by the Aristo Grid Lamp last year, and has been taken up by Kodak, DeJur-Amsco, Simmon, Federal, and others.

A number of new lens types have been announced during the year. Special mention should be made of the Bausch and Lomb 2-inch $f/1.6$ 16mm projection lens, the Wollensak lenses for high-speed cameras, the Kodak Portrait lenses, in which the approach to soft-focus effects is made in a novel way by introducing controlled spherical aberration, and the series of Kodak Process Ektar lenses.

A new light meter for electronic flash photography has been introduced by the General Radio Corporation under the designation Type 1501-A Light Meter. It is presumably based on the meter developed by Dr. Harold Edgerton which was mentioned in my report of last year. The meter gives a reading which is determined by the integral value of the light and the time and, from this reading, the aperture can be determined, or the arrangement of lights adjusted to permit correct exposure at a desired aperture.

In 1949, Kodak started to use a new kind of safety film support, known as cellulose triacetate, with the avowed intention of converting all of its products to the use of this type of film support, and dropping the inflammable cellulose nitrate completely. It was stated during 1950 that by the end of that year the entire output of film from Kodak Park would be on the new safety base. DuPont was said to be working on a safety film having a nylon base.

The one-step photographic process employed in the Polaroid-Land camera has found increasing application in a variety of fields. An important announcement concerning it was that a new Type 41 Polaroid film had been produced, which gave black-and-white prints instead of the sepia prints which were obtained with the earlier Type 40 film.

A number of other cameras in which processing can be performed to permit rapid production of the results have been developed recently. The great impetus seems to have come from the time of the war, and particularly from the publication a few years ago of the details of the P41 recorder for photographing scope images. A number of applications of such apparatus to the marking of shell bursts, the photography of targets through submarine periscopes, and the recording of radar and other cathode-ray oscillograph screen images have been disclosed during the year.

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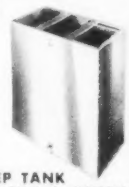

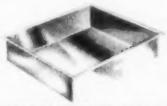

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course, came into its own again in the Korean campaign, although as far as one can tell from published reports, there was no basically new equipment or approach. The techniques of mapping and reconnaissance photography seemed to follow the pattern established in the Second World War, although the later developments of continuous-strip photography and multiflash techniques for night photography showed refinements. This was particularly true in their adaptation to the fast-flying aircraft which were not available before. Pictures can now be made from jet aircraft flying at extremely high speeds and low altitudes, and they show extraordinarily high rendering of detail. The technique of making overlapping aerial photographs at night by firing a succession of flash cartridges seems to have been successfully evolved.

Color film for aerial photography was developed by Eastman during World War II, and it was used to a small extent for reconnaissance of landing areas and for other purposes, mainly in the Pacific theater. In the Korean campaign, according to published reports, color film has played a significant part. In the World War, color film for aerial photography was made of high contrast, for use from high-flying aircraft. When it was used from low altitudes, however, where there were no flattening effects of haze, it gave too much contrast. A lower contrast version, based on Ektachrome film, was therefore devised, and it is this form which proved important in Korea, for use in fast, low-flying aircraft.

An interesting aspect of the Navy program is the development of 70-mm cameras for aircraft use—the XCA-11 continuous-strip camera, and the XCA-12 single-frame image-motion compensation camera. These cameras are primarily intended for reconnaissance from supersonic-speed jet aircraft traveling at speeds which may be in excess of 1,000 miles per hour, and at altitudes up to more than 50,000 feet.

Other special naval developments include a 70mm hand-held combat camera; the Mark-4 Submarine Periscope camera for recording through the periscope the results of submarine attacks, sea observations and coastal reconnaissance; the Aircraft Landing-Sinking-Speed camera for photographing the landing of aircraft on carriers; cameras for photographing radar and television screens; underwater cameras; instruments for photography of and from rockets and guided missiles; and a variety of high-speed cameras.

Experiments on rain formation, initiated by Langmuir and Schaefer of the research laboratories of the General Electric Company, have been followed as closely as possible by photography. In particular, time-lapse motion pictures have been made of the formation of natural and seeded clouds.

The 200-inch Hale telescope at Mount Palomar was put into operation during the year after the outer edge of its mirror was corrected by polishing off a minute layer, and it is revealing great nebulae at incomprehensible distances in the cosmos. Is the universe a closed, finite system, or is it infinite? There is the problem. Evidence appears to indicate that there is a limit to it, and this evidence is largely obtained through the medium of the new telescope on the mountain top in California. The limit to which the new telescope has penetrated space so far is some one-billion light years away. (The number of miles in one light year is about six followed by twelve zeros!)

Photographic plates and thin pellicles are major instruments in the study of sub-atomic phenomena, and new materials for this purpose have been produced during the year. They are used mainly for recording the tracks of electrically charged particles which come from the disintegration of matter, spontaneous or artificial, and include electrons, mesons, protons, deuterons, alpha particles, and fission fragments. At the turn of the century, just after J. J. Thompson had discovered the electron, the scientists thought that the world was made of atoms consisting of electrons revolving around a nucleus, as the earth does around the sun. Now they know, certainly, of thirteen different kinds of particles.

The technique of autoradiography has been improved. In this means for studying the localization of elements in bone and living tissue, radioactive isotopes, obtained through the Atomic Energy Commission, of elements such as iodine, phosphorus, carbon, calcium, and strontium, are injected into an animal. Sections of bone and tissue are later cut and put in contact with photographic plates or thin films for a time. "Self-portraits" are obtained through the action of the radioactive materials, and the trained biologist can find out how the elements were distributed in the body in the metabolic process.

Changes in the retina of the eye may result from certain systemic diseases such as arteriosclerosis, diabetes, and hypertension, and these changes may be recognized long before the clinical symptoms reveal themselves. Photographic records of the retina must thus be of great value in providing histories and diagnoses in the case of diseases of this type, in addition to pathological conditions of the eye itself. A new camera for this type of photography has recently been produced by Bausch and Lomb, and it appears that it is now the only camera of its kind. It uses an arc as the source of light, and makes photographs of the inside of the eye on 35mm black-and-white or color film with exposure times of 1/25 to 1/50 second.

A novel use of color photography has been introduced by the firm of A. J. Freiman, Ltd., of Ottawa, under the name of Vis-O-Matic. It is a device for selling in small towns, and consists of a series of rear-view projectors for Kodachrome slides. The prospective customer reclines in a comfortable chair in a booth and pushes buttons, by which a series of photographs of the merchandise is projected on a 27-inch screen. The system could well revolutionize the mail-order business.

The shortage of water in New York City gave a lot of anxiety to photographers. The main use for water in photography is, of course, in washing films

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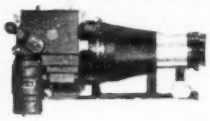

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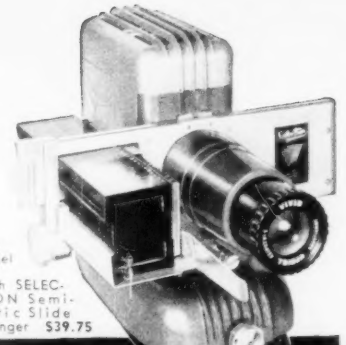
and prints. If washing is inadequate, fading will result. Special measures to ensure best results with the minimum of water consumption were published by J. I. Crabtree during the year, and, if the situation arises again, the reader would do well to consult his article in the August, 1950, issue of *Photographic Science and Technique*, which is the technical section of the *Journal of the Photographic Society of America*.

Much research has been devoted to rapid-processing techniques in recent years, and times of development, fixing, and washing can, in certain cases, be reduced to seconds instead of minutes. In the field of documentary reproduction there is one technique on which much work has been done lately. That is the elimination of washing. It is possible to "stabilize" a print so that it is merely necessary to dry it after fixing. After development, the print is treated in a solution of a compound which will form a so-called "complex" with the undeveloped silver salts. The best stabilizer found so far, and reported on by Russell, Yackel and Bruce at the P.S.A. meeting in the fall, is a solution of hypo containing sodium bisulphite. If this is used instead of the conventional fixing bath, washing can be eliminated. Naturally the print is not as permanent as one which has been subject to the rigorous treatment laid down in recent years for archival stability. The stability depends on the storage but, if reasonably short life is all that is required, or if the reader is not too fussy about a stained background after awhile, he should be able to read his document for years. Paper prints of the Kodagraph type, used for photocopying, can be prepared in a very short time if stabilization and high-temperature development are used. For instance, at 100 F development may be completed in from 4 to 10 seconds, a stop bath rinse may be given in 2 seconds, and stabilization will take place 4 to 10 seconds, depending on the kind of paper.

In the picture of rapid processing, film drying time cannot be overlooked. It is common practice to give a soak in alcohol before drying, in order to shorten the time. A method recently described recommends soaking the washed film in a mixture of 25 percent diacetone alcohol in petroleum ether. Treatment should not be too long, or it will tend to soften the film support, and the proper precautions for inflammable mixtures should be taken. This system has the advantage over alcohol that the effective drying agent does not become ineffective through the accumulation of water in it.

The public, to say nothing of the film industry, is concerned with the effect of television on motion pictures. It is interesting to note that, in an article in the *New York Times Magazine*, Samuel Goldwyn, who should be much interested, said that by the end of 1951 the total investment in television will exceed the two and one-half to three billion dollars now invested in the entire motion-picture industry. He felt that television would supplement, not replace, the motion picture in the entertainment field.

The use of motion pictures in the tele-



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vision field is on the increase. Films are now being specially made for the job. One producer even predicted that all television shown would be on film within another year, because the method cuts production costs, compared with live talent shows, simplifies rehearsals, and provides a permanent record for future use.

In any report on the progress of photography, it is important to be catholic in the selection of subjects. From the survey, the reader must pick out what interests him most. However, photographic fields are not mutually exclusive. Any progress made in one, must have its effect on the other. The demands of the astronomer, for instance, have had a profound effect on the improvement of films for amateur use. So long as there are critical and demanding users in all fields, there will be progress.—▶

Backstage in Color

(*Continued from page* 37)

chrome Type B film, and then went to wait for the show to start.

Taking pictures of showgirls requires tact—especially when the girls are in a state of semi-undress, and already half convinced that you are there only to ogle them. After some sincere explanations on my part, the girls relaxed and became downright co-operative.

While shooting pictures of them making up, I noticed that they were intrigued by the speedlights. As a public relations gesture, I explained electronic flash to them as simply as I could. They were amazed to learn that I didn't have to change bulbs after every shot, and they readily agreed that the choice of speedlights for this job was a wise one. I didn't particularly care to climb the walls after every shot, nor were they anxious to have me do so.

I shot pictures all night—in the dressing room, in the backstage area, and from the wings. For the stage pictures, to show as much of the club as I could, and also show the performers, I put my view camera on a tripod and made a few pictures through an opening in the curtain behind the bandstand. Since I was shooting directly into the spotlights and through the haze, the view was interesting and different. I thought the scene had a lot of night-club atmosphere, and took particular care in shooting it. To take advantage of existing light, I made a time exposure—about two seconds at $f/4.5$.

For the rest of the pictures I used the Rolleis and the Graflex. The Rolleis were convenient for easy portability, and I fell back on the Graflex when I wanted a larger transparency.

We stayed through two shows. I thought it would be better to make sure I wouldn't have to come back again—not that I wouldn't like to spend more time there. However, there's little point in exhausting your subjects' patience, especially when they are as rushed as performers usually are. So we did our work quickly, and as best we could. I enjoyed myself, and am looking forward to another chance to go backstage.—▶

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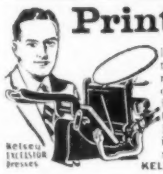

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CONTESTS *and* MARKETS

CONTESTS

IOWA DEVELOPMENT COMMISSION announces the Fifth Annual Greater Iowa Photographic Contest, with prizes totaling $500. Contest closes Feb. 28, and the competition is open to both amateur and professional photographers. Only black-and-white prints and color transparencies *taken in Iowa* are eligible. Entrants need not be residents of Iowa. Prints must be at least 8x10, mounted on 16x20 white mounts. Transparencies must be bound in glass. Entrants may submit six prints and or six transparencies. Entry blanks are available from Iowa Development Commission, 708 Central National Bldg., Des Moines 9, Iowa.

FRED BOND announces a color slide contest, to be conducted in conjunction with the publication of his new book on color photography. Four subject classifications, which include landscape, figures and or portraits, still life, and nature subjects, will be open for competition, with a first and second prize awarded in each. Each first-prize winner will be awarded $100 in cash, and will be reproduced in color in the book. Each second-prize winner will be awarded $25 in cash. Closing date for entries is March 1, and entry blanks are available at camera dealers. The contest is open to all amateur photographers. Bond's new book, called "Making Better Color Slides," will be published June 1. For further information write Camera Craft Publishing Co., 95 Minna St., San Francisco 5, Calif.

MARKETS

ANSCO, INC., is currently interested in buying black-and-white photographs for use in its advertising program. People, particularly young people, are preferred as subject material. Pictures should feature action, and human interest, and have strong poster value. Children with pets, parents with babies, teen-age capers, sports, and other pictures with story-telling qualities, are also desired. In keeping with these categories, candid-type photography would best reflect Ansco's style of advertising. Close-ups are favored, and all pictures must have been taken on Ansco film, with negative sizes 2¼x2¼ or larger. Payment will vary, depending upon potential use in Ansco advertising. Model releases must be available, and negatives will become the property of Ansco, Inc. Photographers whose pictures are accepted will be supplied with duplicate negatives, and they may use them in making pictures for editorial use or for exhibition purposes. Send prints *only* to Advertising Dept., Ansco, 175 Clinton St., Binghamton, N. Y.

ORGANIC GARDENING Magazine is interested in purchasing color transparencies for use on covers. Transparencies should be 2¼x3¼ or larger, and may picture any garden subject. Vertical compositions are most often used. Payment for such transparencies is $25. The magazine also wishes to buy black-and-white photographs, accompanied by interesting captions, for its garden hints department. Clear pictures showing garden devices or techniques are much in demand, and are paid for at the rate of $5 each. Individual photographs and picture stories on all phases of gardening are also sought, and the magazine desires to make contact with photographers who specialize in shooting garden subjects. To submit photographs, and for further information, write Organic Gardening Magazine, Emmaus, Penn.

HO MONTHLY, a magazine devoted to model railroad building in HO scale, wishes to purchase photographs of model railroad layouts of individuals or clubs, and also single photographs for use in the Picture Parade section. In addition, story-telling series, and profusely illustrated stories will be given consideration. Rates of payment are from $3 to $5 each for photographs used inside the magazine, and $10 for cover photos. Cover pictures usually have some relationship to feature articles. Payment will be made within thirty days of publication. For further information, write The HO Monthly, 865 Belmont Ave., Philadelphia 4, Penn.

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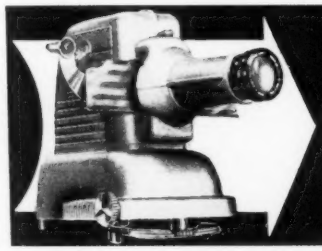

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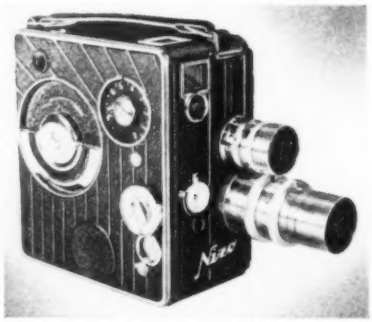
TRADE NOTES AND NEWS

A NEW MOVIE CAMERA has been announced by Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. The camera is the 8-mm Nizo, made in Munich, Germany. The Nizo features a double lens mount set on a slide, which permits lens-changing by sliding up and down instead of rotating. The optical viewfinder automatically provides the correct field of view for any lens in use. Three separate viewfinders allow direct viewing,

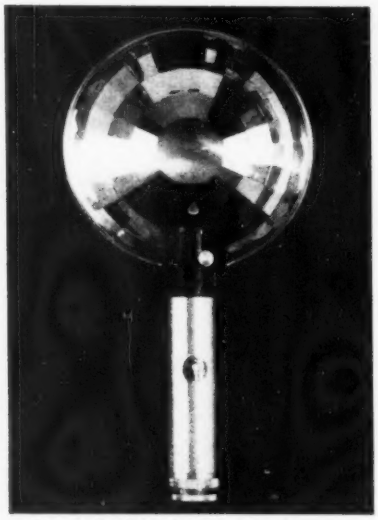


Movie camera changes lenses by sliding mount.

waist-level viewing and right-angle viewing. Frame speeds range from 8 to 64 frames-per-second, and include single-frame exposures in continuous sequence. A built-in mechanism permits a variety of trick effects. Equipped with a coated f/1.9 Schneider lens, the camera sells for $159.50; with coated f/1.5 Rodenstock, the price is $219. For more complete information, write the distributor.

A B-C CARTRIDGE designed for use with solenoid synchronizers is offered by Shurflash Laboratory, Inc., 537 E. 3rd St., Newport, Ky. The Type C, an addition to a line now made for synchro-shutters, is for shutters having not more than a four ounce shutter trip tension when equipped with a solenoid having a resistance of at least four ohms. Representative shutters meeting the above requirements are the Rapax, the Graflex, most Compurs, and some Supermatics. Solenoids include the Graflex No. 3, and the Holland blue or tan tip. The solenoid B-C cartridge is priced at $7.80, and is the size of two standard cells. With an adapter costing 60 cents, the cartridge will fit standard three-cell battery cases. The manufacturer guarantees the capacity of the cartridge to fire 25,000 flashes at any time within one year, but expects the cartridge to last from three to four years. For further information write the manufacturer.

FLASH USERS will be interested in the Fraco Model C flashing unit, manufactured



New flash unit is adaptable to most cameras.

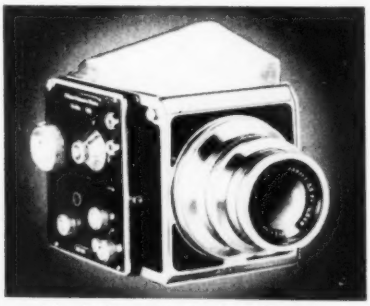
by Fraco Photo Products Co., 2288 Amsterdam Ave., New York 33, N. Y. The Model C consists of a basic unit together with appropriate flash cords and trippers for use with almost any camera, synchronized or non-synchronized. Of all-metal, lightweight construction, the Fraco flash unit has an adjustable reflector, extension flash outlet, rubber-covered mounting arm, and lamp ejector. Price is $16.95. For additional information, see your dealer or write the manufacturer.

FOR STEREO ENTHUSIASTS, the Three Dimension Co., 455 W. Addison St., Chicago 11, Ill., makes available the TDC Stereo Viewer, a battery-powered viewer for standard 1-5.8x4 stereo slides. Of the focusing type, the viewer has a two-position switch which, when locked in the "on" position, shows a red light. The viewer uses standard flashlight batteries, and accommodates all

Red light on stereo viewer shows "on" position.

standard stereo mounts. For price and further information, write the manufacturer.

REFLEX FANS are offered the new Primar Reflex II, a single-lens camera which makes 12 2¼x2¼ pictures on 120 film. It features a Zeiss prismatic housing for direct-view focusing, in addition to a regular groundglass viewfinder and focusing screen. The



Prism finder on 2¼ x 2¼ single-lens reflex.

prismatic housing is interchangeable with the groundglass screen, and provides an image which is greatly enlarged, always upright, and always right-sided. Other features include a focal plane shutter with speeds from 1 to 1/1000 second, built-in flash and speedlight synchronization, delayed-action self-timer, and new sports finder. With 100-mm coated f/2.8 Meyer Trioplan lens, the price is $275; with 105-mm T-coated f/3.5 Zeiss Tessar lens, the camera sells for $295. The prismatic housing is optional at extra cost. For price of housing, and complete information, write Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y.

PROJECTION LENSES for long-throw projection of 3¼x4 slides are offered by GoldE Manufacturing Co., 1220 W. Madison St., Chicago, Ill. The new 14, 16 and 18-inch color-corrected coated anastigmat lenses are especially designed for use with the GoldE 1,000 watt Air-Flo and All Purpose projectors, and the 1,000 and 500-watt Master projectors. The lenses are of modern design, with heat vapor coating, and barrels made of satin-chrome turned brass. For price and further specifications, see your local dealer or write the manufacturer.

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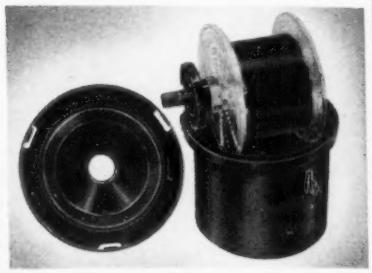
A MOVIE TITLER, called the Auto-Sight, is now manufactured by National Cinema Service, 71 Dey St., New York 7, N. Y. The titler will fit all 8 and 16-mm movie cameras, and has a locking device which automatically centers and focuses on the title. All-metal construction assures durability. The titler, complete with title cards, art backgrounds and instructions, is priced to sell for $10.95. For more information, write the manufacturer.

A SOFT-CONTRAST film and paper developer, for use when subdued tones are desired, is announced by Mallinckrodt Chemical Works, Second and Mallinckrodt Sts., St. Louis 7, Mo. Called Softone, the developer requires 20 minutes in tanks, at a temperature of 68 F.; trays, development times are approximately 20% less. For more complete information, see your dealer, or write the manufacturer.

A DEVELOPING TANK that is adjustable for all sizes of roll film from 35-mm to 116-616 is announced by Testrite Instrument Co., 77 E. 11th St., New York 3, N. Y. The Redrite Model 2 developing tank will process two rolls of 127, or 120-620 film simultaneously. A one-piece spindle prevents loss or breakage of parts, and a lock-on cover simplifies the pouring of solutions. Transparent reels facilitate processing of color film, since the second exposure can be made without removing the film from the reel. The


Developing tank takes all sizes from 35-mm to 116.

plastic tank has a built-in semi-agitation feature which helps prevent formation of air bubbles on the film. The tank is priced at $2.95, and is available from dealers. For further information, write the manufacturer.

NEWS NOTES: The Watameter II Pocket Rangefinder, formerly available with the Ventura Gift Package, can now be purchased individually. The price is $9.50 at camera dealers. For further information, write Alfa Photo Corp., 304 W. 42nd St., New York 18, N. Y.

Burnett and Jaffe, 633 Arch St., Philadelphia 6, Penn., announces the availability of the Baja Versatile Model No. 3143 slide case, for 3¼x4 lantern slides. Holding 50 slides, the plastic and fiber unit comes complete with a removable index card. Price is $5.60. For further information, write the manufacturer.

Harold Rubin, former general sales manager of Spartus Camera Corp., has purchased that firm, and will continue to manufacture the Spartus line under the firm name of Herold Manufacturing Co. The address of the firm, 715 W. Lake St., Chicago 6, Ill., will not change.

The entire battery of Leica lenses can now be used with the Cine-Kodak Special I, with the help of the new Tenplus Adapter. Leica lenses screw directly into the Adapter, and the viewfinder on the unit is masked to allow use of Leica lenses of all focal lengths. For price and further information, write The Tenplus Co., 43A Garden Drive, Roselle, N.J.

Yardney Electric Corp., manufacturers of batteries, announces the appearance of the new Model No. 5HR Yardney Silvercel rechargeable storage battery, a smaller, lighter battery than most others of comparable power. For prices and other information, write the manufacturer at 105 Chambers St., New York 7, N. Y.

Oscar Fisher Co., Inc., formerly of 109 Worth St., New York 13, N. Y., has acquired a manufacturing plant at 1000 N. Division St., Peekskill, N. Y., and has moved its general offices to that address. Production will still be maintained at branch sites, but all Fisher production will be managed and directed from the Peekskill address.

Abbeon Supply Co., 58-10 41st Drive, Woodside, N. Y., has placed the Plug-In Humidity Controller on the market, at a price of $45. The Controller is equipped with a dial which is used to select the percentage of humidity desired. No installation

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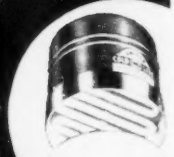

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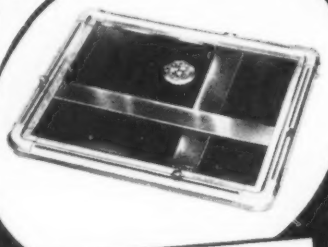

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is necessary. The unit, which utilizes a humidistat of the human hair type, is equipped for wall mounting, and will handle a continuous load of 1,700 watts. For further information, write the manufacturer.

Ercona Camera Corp., importers of the 1951 Contax-S camera, has announced that the camera, equipped with the standard 5-mm Zeiss Biotar lens, will also have a preset diaphragm device. For further information write the importer at 527 Fifth Ave., New York 17, N. Y.

Circle S Products Co., 2051 N. Sheffield Ave., Chicago, Ill., announces that a patent has been granted to their Roto-Lite lighting unit. The patent was issued under No. 2,535,372. For further information, write the manufacturer.

A Field Lens for $2\frac{1}{4}$x$3\frac{1}{4}$ cameras has been announced by The Hartley Co., 542 N. Fair Oaks Ave., Pasadena 3, Calif. Price of the lens, which has the Magnic-Clear Spot, is $4.95, and it may be obtained at photographic dealers. For further information, write the manufacturer.

A booklet and a folio of photographs, entitled "How to Take Glamor Photographs with Amateur Equipment," is available from Philip Gotlop Photos Ltd., 22/24 Kensington Church St., London, W.8, England. The price of the unit is $4.50, and the material is postage free.

Alfa Photo Corp., 303 W. 42nd St., New York 18, N. Y., announces changes in the prices of Ventura folding cameras. All prices are fair traded. For new prices of Ventura cameras, write the distributor.

T-stop calibrating service for movie lenses on 8, 16, and 35-mm motion picture cameras is available for lenses in focal lengths of from 13 to 300 mm. This service is available from National Cine Equipment, Inc., 20 W. 22nd St., New York 10, N. Y. This firm also manufactures a collimating type T-stop calibrator unit. For prices of the unit and/or the service, write the firm at the above address.

Diamond Case Div. of Louis Lefkowitz and Bro., Inc., New Brunswick, N. J., announces an Eveready case for Hawkeye Brownie with flash attachment. The case, No. C258, costs $2, and is available from dealers.

Bennett Co., 837 Howard St., San Francisco 3, Calif., announces that the prices of the Finelux folding flash unit are $9.95 for the accessory-clip model No. 1, and $10.95 for the extension bracket model No. 2. The leather carrying case is still $1.48.

Edwal Scientific Products Corp., Rinewood, Ill., announces a new booklet on darkroom work for the amateur. The booklet, written by Dr. Edmund W. Lowe, is available free from the company by writing to the above address.

The Jen Flash "Captor" Synchronizer, a B-C unit designed for Leica cameras, has been reduced in price from $47.82 to $35.50, including carrying case. For further information write the manufacturer at 419 W. 42nd St., New York 18, N. Y.

The "Hollywood," a new snapshot album designed by Holson Binders, Inc., is now available from photographic dealers. The album is made of du Pont Fabrikoid, and features acetate sleeves for the pages.

Laurel Macon Co., 547 S. Crestway, Wichita, Kan., is marketing a Kolor Kalculator, which is intended primarily for users of 35-mm color film, and which serves as a guide for flash photography, synchro-sunlight exposures, and color film latitude. For information write Laurel Macon Co.

Title Slides, 1440 Broadway, New York 18, N. Y., offers several ready-made color titles in 2x2 mounts. A set of four slides costs $1.50. For further information, write the company at the above address.

Laker Hairspring Service, 93 Nassau St., New York 7, N. Y., makes available the Relaxo body release for Kodak 35 R.F. cameras. Price is $4. The unit is available at dealers or from Laker Hairspring Service.

Eastman Kodak Co., Rochester 4, N. Y., makes available its new Kodak Technical Book, "Filters and Lens Attachments," which covers more than 200 different filters along with the various types of lens attachments. The illustrated and indexed book costs 50 cents.

Projectionists are offered free a booklet published for the Three Dimension Co., 4555 W. Addison St., Chicago 41, Ill. Written by Rus Arnold, a professional photographer, the book gives the ABC's of preparing and projecting slides. Write Three Dimension for a free copy.

Polaroid Corp., Cambridge 39, Mass., introduces its new Polaroid Master Compartment carrying case, which holds all the extra accessories for the Land camera and sells for $29.75.

Information on the Astro-Berlin lens described in the January Trade Notes and News column, is available from Sterling-Howard Corp., 1960 Monterrey Ave., New York, N. Y.

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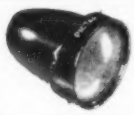

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of the Photographic Society of America.

Sixth Port Colborne International Exhibition of Photography*, Port Colborne Camera Club, Port Colborne, Ontario, Canada.

Closes March 3.
Entry fee $1 for four prints.
On exhibit March 18 to 31.
For information and entry blank write Jos. G. B. White, 239 Sugarloaf St., Port Colborne, Ontario, Canada.

First Crossroads All-Canadian Salon of Pictorial Photography*, Crossroads Camera Club, Edmonton, Alberta, Canada.

Closes March 10.
Entry fee $1 for four prints.
On exhibit at Museum of Arts, Edmonton, April 2 to 7.
For information and entry blank write N. P. Ochotta, 11522 98 St., Edmonton, Alta., Canada.

3rd Reading International Exhibition of Photography*, Berks Camera Club, Reading, Pennsylvania.

Closes March 12.
Entry fee $1, four prints or color slides allowed.
On exhibit at Reading Public Museum and Art Gallery, March 25 to April 22.
For information and entry blank write August J. Heinrich, Central YMCA, Reading, Penn.

1951 Seattle International Exhibition of Photography*, Seattle Photographic Society, Seattle, Washington.

Closes March 15.
Entry fee $1 for four prints.
On exhibit at Seattle Art Museum, April 4 through May 6.
For information and entry blank write Ray B. Pollard, 4003—50th Ave. S. W., Seattle 6, Wash.

15th South African Salon of Photography, Johannesburg Photographic Society, Johannesburg, Union of South Africa.

Closes March 15.
Entry fee $1 for four prints.
On exhibit at Johannesburg, Port Elizabeth, Durban and Pietermaritzburg during May.
For information and entry blank write Salon Secretary, P.O. Box 7024, Johannesburg, South Africa.

First Salon of Wild Bird Photographs*, New York State Museum, Albany, New York.

Closes March 25.
No entry fee required, four prints allowed.
Entries must be of birds indigenous to New York State, although negatives need not be exposed in New York.
On exhibit at the State Museum, April 1 to May 31.
For information and entry blank write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

II Exposicao Mundial de Arte Fotografica 1951, Sociedade Fluminese de Fotografia, Rio de Janeiro, Brazil.

Closes March 30.
Entry fee $1 for four prints or slides.
On exhibit at Ministry of Education during May.
For information and entry blank write Sociedade Fluminese de Fotografia, Rua Aurelino Leal, 21, Caixa Postal 118, Niteroi, Estado Do Rio de Janeiro, Brazil.

2nd International Festival of Color Slides, Societa Fotografica Subalpina, Turin, Italy.

Closes March 31.
Entry fee $1, four slides allowed.
On exhibit at Royal Palace Garden, Turin, during May.
For information and entry blank write Dr. Renato Fioravanti, Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

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20th Annual Boston Salon of Photography*, Boston Camera Club, Boston, Massachusetts.

Closes March 25.
Entry fee $1, four prints allowed.
On exhibit at Boston Camera Club, April 22 to 29.
For information and entry blank write Selma Koehler, 122 St. Stephen St., Suite 14, Boston 15, Mass.

7th Louisville International Salon of Photography, Louisville Photographic Society, Louisville, Kentucky.

Closes March 31.
Entry fee $1, four prints allowed.
On exhibit at J. B. Speed Art Museum, Louisville, April 28 to May 26.
For information and entry blank write Ernest T. Humphrey, 4722 Burkley Ave., Louisville 8, Ky.

4th Annual Exhibition of Marine Photography*, James River Camera Club, and Mariners Museum, Newport News, Virginia.

Closes March 31.
Entry fee 25 cents for each print, minimum of $1.
On exhibit at Mariners Museum during April.
For information and entry blank write T. P. Holt, 1016 Ferguson Ave., Newport News, Va.

1951 Baltimore International Salon of Photography, Baltimore Camera Club, Baltimore, Maryland.

Closes March 31.
Entry fee $1, four prints allowed.
On exhibit at Enoch Pratt Free Library, Baltimore, April 17 to May 7.
For information and entry blanks write Vernon N. Kisling, 2527 Creighton Ave., Baltimore 14, Md.

2nd International Rose Color Slide Exhibition*, Reading Rose Society and Berks Camera Club, Reading, Pennsylvania.

Closes April 2.
Entry fee $1, four slides allowed.
Entries must be slides showing outdoor-grown roses.
On exhibit at Reading during April.
For information and entry blank write Blair M. Slepps, FSA, Berks Camera Club, 550 N. 11th St., Reading, Pa.

52nd Annual Photographic Salon, Portland Society of Art, Portland, Maine.

Closes April 4.
Entry fee $1.
On exhibit at L. D. M. Sweat Memorial Art Museum, Portland, April 15 to May 13.
For information and entry blank write Bradford Brown, Portland Society of Art, L. D. M. Sweat Memorial Art Museum, 111 High St., Portland 3, Maine.

7th Canadian International Exhibition of Color Photography, Toronto Camera Club, Toronto, Ontario, Canada.

Closes April 7.
Entry fee $1, four prints allowed.
On exhibit at Royal Ontario Museum Theater, Toronto, April 16 through 18.
For information and entry blank write W. J. Blackhall, Toronto Camera Club, 2 Gould St., Toronto, Ont., Canada.

2nd International Exhibition of Photography, Barrow Photographic Society, Barrow-in-Furness, Lancaster, England.

Closes April 7.
Entry fee $1, four prints or six slides.
On exhibit at Barrow Town Hall, May 12 to 19.
For information and entry blank write J. L. Smettem, 233, Ainslie St., Barrow-in-Furness, Lancaster, England.

4th International Exhibition of Photography, Sydney University Photographic Society, Sydney, Australia.

Closes April 9.
Entry fee $1, four prints allowed.
Entries open only to graduates, undergraduates and faculty of any university or college.
On exhibit at Sydney University, April 30 to May 4.
For information and entry blank write Bern Stephens, Sydney University Photographic Society, The Union, University of Sydney, Sydney, N.S.W., Australia.

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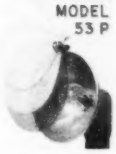

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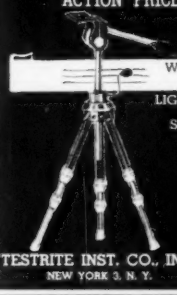

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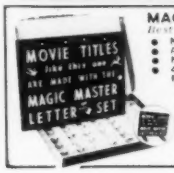

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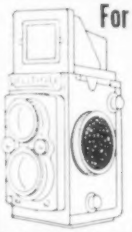

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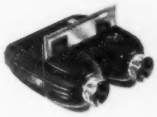

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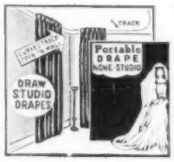

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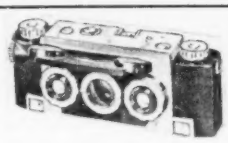

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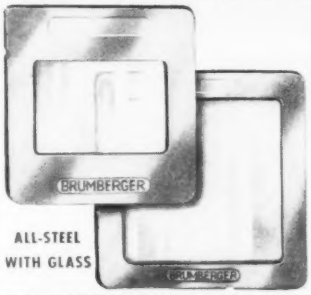

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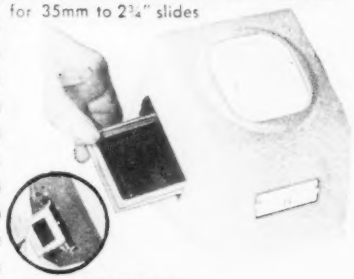

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